

**Charity Fundraising Events – An understated domain:
The changing landscapes of charity fundraising event management
processes, contexts and ‘communities’ in the United Kingdom.**

Thesis submitted in accordance with the requirements of the University
of Chester for the degree of Doctor of Philosophy by Timothy Brown

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Declaration

The material being presented for examination is my own work and has not been submitted for an award of this or another HEI except in minor particulars which are explicitly noted in the body of the thesis. Where research pertaining to the thesis was undertaken collaboratively, the nature and extent of my individual contribution has been made explicit.

Timothy Brown
July 2018

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Abstract

Charity Fundraising Events – An understated domain:

How are the landscapes of charity fundraising event management processes, contexts and ‘communities’ currently perceived and changing in the United Kingdom?

Events Management is often regarded as a modern phenomenon, emerging in the last 25 years as an academic subject and practical discipline from a variety of existing fields. Despite this rapid growth there are still aspects of the event industry that are disregarded within the academic literature. This research address this by examining the contribution that charity fundraising events make. Furthermore this research provides new insights into the development and management of charity fundraising events. Conducted between 2011 and 2017 using mixed methods research, the thesis follows an interpretative approach and contributes to the knowledge of events management.

Utilising Communities of Practice (CoP) as a conceptual framework the practices, processes and characteristics of events management and charity fundraising events was explored. The fieldwork research entailed examining 120 charity’s economic data regarding fundraising events, an industry survey of 215 event professionals, and 25 in-depth qualitative interviews with charity fundraising event professionals. The findings indicated that there is a unique approach and process to undertaking charity fundraising events, with a particular focus on sponsors, stakeholders and volunteers. This charity fundraising event process is also revealed to be a multi-event management process, as opposed to the singular approach promoted within the literature. Furthermore the economic value of charity fundraising events is demonstrated to be significant. Charity fundraising events are also established to be a critical strategic tool for charities to raise funds, raise brand awareness and, most significantly, to engage with supporters to become part of the charities donor journey. Finally, within the event industry, including charity fundraising events, there is clear evidence of CoP characteristics and practices. The thesis draws together insights from the literature and fieldwork, the event industry and event professionals, and provides a platform from which further research can be developed

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Charity Fundraising Events – An understated domain:

**The changing landscapes of charity fundraising event management processes,
contexts and ‘communities’ in the United Kingdom.**

Chapter 1 - Introduction

Introduction and background

The charity sector has undergone significant changes in the past 25 years as charities seek to become more professionalised (Anheier, 2014; Sargeant & Jay, 2014). These changes have enabled charities to become more streamlined, structured and appropriately managed, which in turn is leading to greater financial sustainability, thereby benefitting more stakeholders (Driscoll, 2017; Etherington, 2017; Fries, 2017; Harris & Bridgen, 2007; McGregor-Lowndes & Wyatt, 2017; Sargeant & Shang, 2017). This is due to several factors. Firstly charities recognising a need for change and improving practices and processes (Driscoll, 2017; Fries, 2017; Hanvey & Philpot, 1996; Harris & Bridgen, 2007). Secondly the public perception and trust in charities has reached record lows due to several scandals and poor practice over the last few years (Etherington Report, 2015; FRSB, 2016; Hind, 2017). Finally, changing requirements implemented by successive governments on the governance, legislation and regulation of charities (Driscoll, 2017; Fries, 2017; Hanvey & Philpot, 1996; Harris & Bridgen, 2007). This evolution of charities now means that the charity sector operates in a more professional capacity and has therefore seen a phenomenal growth in its economic value in the last 25 years (Charity Commission, 2017a). This economic growth is linked to the dynamic and broad fundraising strategies that charities employ in order to raise funds and therefore aid their beneficiaries (Sargeant & Jay, 2014; Sargeant & Shang, 2017; Schlegelmilch, Love & Diamantopoulos, 1997; Weinstein & Barden, 2017).

Charity and charities are by no means a modern phenomenon but have been an aspect of society for centuries. Charities are evident in ancient cultures such as Egypt, Greece and Rome through to the development of the first official charities in the Middle Ages, and to a growth and resurgence in the nineteenth century (Hanvey & Philpot, 1996; Mullin, 1995; Owen, 1964; Sargeant & Jay, 2014). The modern charity sector has developed into a highly competitive and professional industry, partly due to governance requirements but also because “recent developments have brought the sector into the limelight, as policies seek to reduce the role of the state, especially in the delivery, but also in the financing of welfare” (Hanvey & Philpot, 1996, pg 22). Charities are now plugging the funding gaps that were previously financed by the public purse, which cover an array of areas such as medical treatment, medical research, education, support services and even provision of food (Sargeant & Jay, 2014).

Currently there are over 167,000 registered charities in England and Wales (Charity Commission, 2017a). They have a combined income of over £73.11 billion and spend over £69 billion annually

on a wide and varied range of these causes (Charity Commission, 2017a). These organisations employ over 1 million full and part time workers and are supported by over 3.6 million volunteers (Charity Commission, 2017b). This equates to around 1 person in 30 people in employment in the UK who work in charities (ONS, 2015) making the charity sector in the United Kingdom (UK) one of the biggest employers of staff and volunteers. There has also been a significant increase in the charity sector over the last few years as in 1999 there were 163,000 registered charities in England and Wales, with a combined income of over £23 billion (Gov.uk, 2017). Whilst the number of registered charities has seen an incremental increase in the last 20 years, the economic value of charities has increased dramatically. Since 1991 the economic value has increased eightfold from approximately £9 billion in 1991 to over £73 billion in Sept 2016 (Charity Commission, 2017b; Hanvey & Philpot, 1996).

This rapid economic growth is linked to the professionalisation of the industry alongside the development of broad fundraising strategies that charities employ (Sargeant & Jay, 2014; Sargeant & Shang, 2017; Schlegelmilch et al, 1997; Weinstein & Barden, 2017). Charities have always undertaken fundraising via various activities, such as street collections, door-to-door collections, donations, legacies and events (Bremner, 1996; Cairns, 1996; Schlegelmilch et al, 1997; Sargeant & Jay, 2014; Sargeant & Shang, 2017; Weinstein & Barden, 2017). The diversity of charities is extremely varied, with each charity undertaking a specific focus or supporting a specific need. Despite this diversity all charities will broadly align to at least one of four functions, which are “the relief of poverty; the advancement of education; the advancement of religion; and other purposes beneficial to the community” (Quint, 1997, pg 1). Charities can therefore manifest in any size, scope and scale and encompass activities such as religious organisations, hospitals, universities and schools, prisons, sporting bodies, private enterprises, philanthropic business, medical research, and aid provision (Anheier, 2014; Fries, 2017; Quint, 1997).

All charities are governed by the Charities Act 2011 (with amendments to the Act regarding fundraising introduced in 2016). The Charities Act 2011 requires the charity, irrespective of size, to operate and be governed within strict guidelines and parameters (Etherington, 2017; McGregor-Lowndes & Wyatt, 2017). Given its size and turnover the charity sector still depends, to an extent, on the goodwill of its staff, volunteers, stakeholders and supporters to ensure that the individual charities are able to succeed on their mission and objectives, and therefore remain economically sustainable (McGregor-Lowndes & Wyatt, 2017; Sargeant & Jay, 2014). But how exactly is this achieved and are fundraising strategy’s changing?

Similar to conventional businesses, charities need to raise income to meet organisational costs and provide for its stakeholders and beneficiaries. The majority of this income, for most charitable organisations, is via fundraising, which is undertaken in a variety of ways. This includes through donations (regular and ad hoc), sales via charity shops, legacy donations, adverts and marketing campaigns, commercial and corporate partnership activity, and fundraising events (Anheier, 2014; Sargeant & Jay, 2014). It is the fundraising through the use of events that is critical to this research. From a charity perspective an 'event' is a public facing, profile raising, brand developing and financially rewarding activity, that for the majority of charities can be critical in their ability to be both successful and sustainable (Cox, 2017; Clarke & Norton, 1997; Raj, Walters & Rashid, 2013). In an increasingly competitive market place charities have to work harder than ever to ensure their cause and brand are recognized and supported, and events are now presenting a new opportunity to reach these stakeholders and supporters (Cox, 2017; Pitts, 1997; Sargeant & Shang, 2017; Webber, 2004).

The utilisation of events as a marketing tool to engage with stakeholders has been used for centuries, despite being portrayed as a modern phenomenon (Bowdin, Allen, O'Toole, Harris, & McDonnell, 2011; Ferdinand & Kitchin, 2017; Getz & Page, 2016; Goldblatt, 2011; Parent & Smith-Swan, 2013). It is the emergence of events management as a profession and academic field that is relatively new (Bowdin et al, 2011; Crowther, Bostock & Perry, 2015; Dowson & Bassett, 2015; Getz, 2005; Getz & Page, 2016). The process, steps, or stages which event professionals use in order to create, develop and deliver events is potentially very similar in nature, irrespective of the organisational context (Getz, 2005, Berridge, 2007; Shone & Parry, 2013; Van der Wagen, 2007a). The charity fundraising event context is a central aspect being examined within this research, to determine if any differences in practice, process and approach exist. One of the perceived differences between charity fundraising events compared to corporate events or festivals, for example, is that charity budgets are generally much tighter, requiring a significant return on investment from their events (Anheier, 2014; Cox, 2017; Sargeant & Jay, 2014). Over the last 10 years there has been an increase in event professionals entering the charity sector to aid in developing and delivering fundraising events (Dale, 2017). Unlike other event sectors, however, charities need to work with a wide range of stakeholders, supporters and volunteers to aid in the delivery of these fundraising events (Cox, 2017; Sargeant & Jay, 2014). Given the complexity of the charity landscape how do charities manage and develop their fundraising events?

There is a multitude of differing event management process models within the academic literature which seek to explain how the event process functions, from start to finish, and act as a guide for academics, students and event professionals (Bowdin et al, 2011; O'Toole, 2011; Shone & Parry, 2013; Tum, Norton & Wright, 2006). These academic models of the event management process are presented in a variety of ways. The differences include these event process models being presented as either linear, cyclical, activity based, network-orientated, or a mix of these, and vary from being very simplistic to overly-complex. A reality being explored through this research is that event professionals, including charity fundraising event professionals, are more likely to be working on multiple events simultaneously (Cvent, 2015; Event Manager Blog, 2014), which none of the models currently consider. This results in the current academic context providing a potentially simplistic perspective on both the event management process and the event industry.

This research will therefore be examining the current event management processes models and the contexts within which these have been developed and evolved. The research will also explore how event management processes are utilised within the charity sector for undertaking fundraising events. This research will also aim to examine if event professionals work on multiple events simultaneously and assess if there is a composite model that can be developed that demonstrates this way of working. It will also examine how charities in particular create, develop, manage and deliver their events, in particular conjunction with their need to engage with stakeholders volunteers. This research will also examine the economic impact of charity fundraising events.

Rationale

According to the BVEP (2017) the UK events industry is worth £41.4 billion annually. However, this economic outline of the industry does not encompass all aspects of the events industry, with charity fundraising events being an example of a missing field. Charities market and publicise a variety of fundraising activities they undertake in order to promote the charity and cause, as well as raise income. Fundraising events are one of these activities and have huge potential for connecting supporters with a charity, not just for a one off event but on a longer donor journey (Cox, 2017; Sargeant & Jay, 2014). Within the charity sector there is some growing economic values being attributed to charity fundraising events that take place, which outlines that the income from charity fundraising events are estimated at being 2% of all income (Charity Financials, 2017, 2018). The means that charity fundraising events could potentially be worth £billions annually in its own right. Despite this neither the events industry nor event academia currently

pay any particular focus on charity fundraising events. Therefore by providing an economic context and demonstrating the potential significant value of charity fundraising events it will aid in highlighting how sophisticated and professional this sector is, and therefore worthy of greater focus from the academic literature. The changes within the charity sector and the emergence of economic data on charity fundraising events are demonstrating that charity fundraising events are significantly underappreciated and undervalued in terms of their contribution to both the events industry and events knowledge.

Furthermore, there is evidence of a robust and varied array of event activity (event typology) that charity event fundraising teams employ as part of their fundraising strategy. There are four distinct methods undertaken in developing and delivering charity fundraising events which is evident within the wider literature and also often reported within charity annual reports (Clarke & Norton, 1997; Cox 2017; IoF, 2017c; Pitts, 1997). This incorporates 'charity events' (which are organisational led); 'collaborative events' (which are managed by the charity but delivered by volunteers or supporters); 'Third Party' events; and 'volunteer events' (Bates, Wells & Braithwaite, 2000; Cox, 2017; Goodwin, Snelgrove, Wood & Taks, 2017; Lyes, Palakshappa & Bulmer, 2016; Passingham, 1995; Sargeant & Jay, 2014; Sargeant & Shang, 2017; Weinstein & Barden, 2017; Wendroff, 1999). All of these event typologies require working with the charities diverse stakeholder networks (internally and externally). Currently there is very limited event academic literature that specifically explores the different types of charity fundraising events and how it may differ from the more traditional perspectives of event typology (Bowdin et al, 2011; Getz, 2005; Goldblatt, 2011; Raj et al, 2013; Shone & Parry, 2013; Silvers, 2012).

The academic field of events management has evolved rapidly in the last 25 years. An aspect of this evolution is the adoption and amalgamation of a range of existing theories and academic ideology from other disciplines such as business, health and safety, finance and accounting, marketing, communications, and project management, as well as the development of specialised events management techniques and processes (Berridge, 2007; Bladen, Kennell, Abson & Wilde, 2018; Bowdin et al, 2011; Dowson & Bassett, 2015; Ferdinand & Kitchin, 2012, 2017; Getz, 2005; Getz, 2007; Getz & Page, 2016; Raj, Walters & Rashid, 2017; Shone & Parry, 2010, 2013; Tum et al, 2006; Van der Wagen, 2007a; Van der Wagen & White, 2010). Despite this continued growth there are still aspects of the event industry and event knowledge that is not currently included or explored within the mainstream academic literature. This research is therefore designed at

demonstrating the economic value and sophistication that charity fundraising events presents, and therefore demonstrate that it should be incorporated within the event academic literature.

In context to the modern development of the event industry and academic field this research will aim to examine and contextualize the historical perspective of events and how it has developed. Currently the majority of the existing event management literature provides only a limited review and exploration of the historical context of events (Getz & Page, 2016). There is potentially an interesting and significant impact that a historical context could produce by examining how and where events have evolved from and how they continue to develop and enhance knowledge and practice (Getz & Page, 2016). This is intrinsically linked to knowledge management and the evolution of information, ideas and practice within an event context (Getz, 2007). Knowledge management within an events context is relatively unexplored with currently only limited research which is predominantly aligned to mega events (Getz, 2008; Halbwirth & Toohey, 2001 in Rojek, 2014; Muskat & Deery, 2017). Within events management there is consistent commentary on events professionals and events management needing to continuously learn, develop and enhance practice (Getz & Page, 2016; Silvers, 2012; Silvers, 2013c; Tum et al, 2006). How this learning, development and enhancement of practice transpires is worthy of examination as it has an impact on the continued development of the event industry, event sectors and event professionals. The characteristics, identities, and shared practices will therefore be examined through a Communities of Practice (CoP) perspective (Wenger, 1998). This will aid in explaining how this learning, knowledge development and enhancement of practice occurs within the events management context.

Research Question, Aims and Objectives.

In order to appropriately explore the development of events, and in particular charity fundraising events, it is imperative to set parameters within which to undertake this research. The research will therefore examine a four key objectives that align to the research question, which is as follows:

Research Question:

Charity Fundraising Events – An understated domain:

How are the landscapes of charity fundraising event management processes, contexts and ‘communities’ currently perceived and changing in the United Kingdom?

Aim:

To investigate and recontextualise the event phenomena with a particular focus on history, scale, communities and charities.

Objectives:

1. To investigate and recontextualise event management processes as a complex multi-layered event rather than the serial and linear representation typical within the current literature
2. To contextualise events in relation to history, scale, scope and economic values.
3. To examine notions of 'community' within the events industry.
4. To generate field data examining processes, practices and economic values in relation to charity fundraising events.

To appreciate how this research will be achieved it is helpful to explore each objective:

1) To investigate and recontextualise event management processes as a complex multi-layered event rather than the serial and linear representation typical within the current literature.

The literature review will examine and explore the different event management processes and perspectives that are represented within the academic literature (Bowdin et al, 2011; O'Toole, 2011; Shone & Parry, 2013; Tum et al, 2006). The various stages and processes of managing and developing events will be examined and critiqued, and will encompass what these processes entail, how these models have developed and evolved , and any potential limitations as well as strengths they represent. This review will examine several selected existing event management process models and from this a conceptual event management process model will be proposed that would benefit a broad event management context, including charity fundraising events.

These processes will then be examined within the research undertaken to determine if they represent the reality of event practice. This research will also specifically examine the charity fundraising event context. Furthermore the research will investigate if there is a multi-event management process required to reflect the realities of managing events in practice (Cvent, 2015; Event Manager Blog, 2014).

2) To contextualise events in relation to history, scale, scope and economic values.

The examination of the academic literature, as well as the proposed research, are designed at providing a wider understanding of the event management context. This includes contextualising

the importance of the historical aspect of events management as being potentially linked to modern practice (Bowdin et al, 2011; Getz & Page, 2016). The event academic literature review will also explore the key concepts, definitions, typologies and development of events management. Furthermore a range of economic data will be examined to aid in presenting how the event industry positions and promotes itself, as well as explore any gaps within this data. As already outlined charity fundraising events are not currently examined within the event academic literature or event industry reports. This is despite the potential that charity fundraising events could be worth £billions annually (Charity Financials, 2017, 2018). Furthermore the scale and scope relate to how the event industry is defined and perceived. This includes examining the economic impacts of events, characteristics of events, such as volunteering and event typologies, and how events have developed historically and recently. This scale and scope will also be contextualised from the charity fundraising events perspective.

As the overall focus of the research is concerned with charity fundraising events there will also be an exploration to the context and growth of charities, both historically and focusing on recent developments in the last 20 years. It will also examine potential issues facing the charity sector and charity fundraising events in particularly given legislative changes following the Etherington Report (2015) and loss of confidence in the last few years with charities fundraising methods (Etherington, 2017; Fries, 2017; Driscoll, 2017; McGregor-Lowndes & Wyatt, 2017).

3) To examine notions of 'community' within the events industry.

From an event management context how event knowledge and practice is continually enhanced and evolved is critical in order for this domain to continuously develop and advance its practice, concepts, knowledge and theory (Allen et al, 2011; Blackman, Benson & Dickson, 2017; Bowdin et al, 2011; Getz & Page, 2016; Muskat & Deery, 2017; Silvers, 2012; Stadler, Fullagar & Reid, 2014; Van der Wagen & White, 2015). As events management as a profession and academic subject has developed over the last 25 years, the complexity of the planning, managing, delivery and evaluation of events has also enhanced (Dowson & Bassett, 2015). Therefore the event industry needs to ensure that best practice approaches continue to be developed and shared to aid in the quality and consistency of events to continue evolving (Bowdin et al, 2011; Mallen, 2013 in Mallen & Adams, 2013; Stadler et al, 2014; Van der Wagen & White, 2015).

Whilst there has been some exploration of knowledge management and knowledge transfer within the events context this has generally been linked to the development within mega event

contexts, such as the Olympics (Getz, 2008; Halbwirth & Toohey, 2001; Muskat & Deery, 2017). Within events management there are clear characteristics of events operating as a community, as well as learning and development (Comunian, 2015; Silvers, 2012; Silvers, 2013a; Stadler et al, 2014). Events are referred to as a domain (Silvers, 2013a) as well as a profession and practice (Allen et al, 2011; Bowdin et al, 2011; Getz & Page, 2016; Silvers, 2012; Van der Wagen & White, 2015). There are also a range of characteristics, traits, processes, practices and values within the events domain. This is in keeping with Communities of Practice (Wenger, 1998). This research is therefore aimed at examining these characteristics, traits and values in context to a community of practice across the events industry and event sectors, and in particular charity fundraising events.

- 4) To generate field data examining processes, practices and economic values in relation to charity fundraising events.

This research will undertake three research methods to generate an array of data and findings that will examine the event management processes and practices, as well as economic values of events, and specifically charity fundraising events. These methods will include in-depth interviews with charity fundraising event professionals, an events industry survey, and review of 120 charities economic data. The research paradigm being employed within this research will be interpretive and utilise an inductive stance. This will enable the research to explore and examine various event management contexts and facilitate new ideas, concepts, themes and theory to emerge from the findings (Bryman, 2016; Saunders, Lewis & Thornhill, 2012; Veal & Burton, 2014). Furthermore utilising a mixed-methods research strategy will allow different event management perspectives to be examined, explored and analysed. Any findings from each method will also be examined in context to the findings emerging from the differing methods. The themes that then potentially emerge across the three methods will significantly strengthen the overall validity of the findings (Brunt, Horner & Semley, 2017; Durbarry, 2018; Bernard, 2013; Crowther et al, 2015; Hart, 2005; Perri & Bellamy, 2012).

Research Methodology.

The research paradigm adopted is an interpretive perspective and utilises an inductive stance (Bryman, 2016; Saunders et al, 2012). This research is intending to examine the methods and processes of working within the events industry and particularly the charity event fundraising context. Furthermore the economic values of events and in particular charity fundraising events will also be explored. Additionally the existence of communities of practice characteristics, traits, and values will also be investigated to determine if the event industry operates as a CoP. An

interpretive perspective focuses the researcher to “seek people’s accounts of how they make sense of the world and the structures and processes within it” (Fisher, 2007, pg 48). This research is focussed on making sense of how charity fundraising event professionals operate from the event management process perspective. An interpretivist approach enables a researcher to examine and explore “the range and complexity of views and positions that people take on the topic of the research” (Fisher, 2007, pg 48).

The interpretive approach also aids a mixed method approach being taken, which includes in-depth interviews, industry surveys, and review of economic data (Brunt et al, 2017; Kolb, 2008). The mixed-methods strategy allows different perspectives to be examined, explored and analysed, and assists in developing and validating the links between the emerging themes across the differing methods employed (Brunt et al, 2017; Durbarry, 2018; Bernard, 2013; Crowther et al, 2015; Hart, 2005; Perri & Bellamy, 2012). Due to the quantity of information being developed, examined, reviewed and analysed in line with the research objective a mixed method research technique was deemed to be the most appropriate. (Kolb, 2008; Saunders et al, 2012). Crowther et al (2015) outline that through using mixed methods with an interpretive approach researchers are able to better explore, examine and analyse events phenomenon.

The three methods being employed within this research include in-depth interviews with charity fundraising event professionals, an events industry surveys, and review of 120 charities economic data. There will be 25 in-depth semi-structured interviews conducted with charity fundraising event professionals to explore the working processes, practices and characteristics of event professionals within charities. The interviews will then be analysed using template analysis and thematic coding to expose any themes and concepts that emerge (King & Brooks, 2017; Kumar, 2014; Silverman, 2014; Veal & Burton, 2014).

The event industry surveys have been designed to capture an array of data concerning the processes, practices and characteristics of event professionals across a number of event sectors, including charity fundraising events. The survey will capturing this data using the Bristol Online Survey platform and will be a predominately quantitative approach. The findings emerging can then be cross tabulated to add additional depth and insight and regarding practices, processes and perceptions with the event industry and charity event fundraising context.

The use of economic impacts reports has been widely used in the last few decades to demonstrate the importance and financial value that events play from an economic perspective (Bladen et al, 2018; Crompton & McKay, 1997 in Rojek, 2014; Dwyer & Jago, 2012 in Page & Connell, 2015; Mair & Whitford, 2013). Currently, however, these economic impact studies are limited in terms of the events and event sectors that they focus on. This research will therefore explore the charity sector to determine if there is an economic value for charity fundraising events. Currently the charity sector estimates that charity fundraising events are worth 2% of all income (Charity Financials, 2017), but this is potentially a conservative estimate. Therefore a sample of 120 charities and their annual reports and accounts over a five year period will be examined within the research to ascertain the potential economic value of charity fundraising events. The predominately quantitative data extracted will focus on three financial aspects: the overall income being raised by the charity; the amount raised via fundraising events; and the percentage of income raised via fundraising events. This will enable any trends to emerge from these findings and aid in demonstrating a more credible economic estimate for charity fundraising events.

As a mixed method research approach is being utilised for this research it enables the researcher to examine the findings in conjunction with the findings of each of the methods employed. This will provide more robust analytical perspectives (triangulation of the data) as trends and themes that emerge across the range of methods and findings can be verified (Bernard, 2013; Brunt et al, 2017; Kumar, 2014; Saunders et al, 2012; Veal & Burton, 2014).

Chapter Summary

In order to appreciate the numerous elements that have been developed for this thesis it is essential to provide an overview of each chapter. The table below provides a summary which outlines briefly the purpose of each chapter. Where appropriate it will also outline how the discussion and themes progress, how the research is operationalised and how the research is gathered and analysed through the mixed methods. The chapter summary table will also demonstrate in which chapters the objectives are developed and fulfilled. Lastly where any contributions to knowledge are made these will also be indicated.

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| | Defining events and typology – this section aids in providing context to the scale and scope of the events industry and demonstrating the complexity of the event industry and sectors. | This aligns to objectives 2, & 3. It aids in starting to recontextualise events in scale and scope. | 78 |
| | | The links to CoP are also outlined. | 81 |
| | | The definition of events also demonstrates a contribution to knowledge | 81 |
| | Events as a profession (including volunteering) – this examines some of the characteristics and skills of working in the events industry. | This aligns to objectives 2, & 3. It aids in starting to recontextualise events in scale and scope, as well as identify characteristics within events. | 78 |
| | | The links to CoP are also outlined. | 94,97-98, 104, 106, |
| | Economic value of events – in order to demonstrate that charity fundraising events represent a significant economic value within the events industry it is important to examine the current economic impact data. This will aid in contextualising the economic impact of charity fundraising events through the research undertaken. | This aligns to objectives 2. It aids in starting to recontextualise events in relation to economic values. | 107 |
| | The development of charities and fundraising events (including a historical perspective and recent developments) – this section will examine the charity and charity event fundraising contexts and development. A typology of charity fundraising events is proposed. | This aligns to objectives 2, & 3. It aids in starting to contextualise events in context to charity fundraising events and the scale and scope of this sector. The links to CoP are also outlined. | 120 |
| | | This provides a contribution to the event academic literature and knowledge as currently charity fundraising events are not examined or included in the event academic literature. | 132-133, 144 |
| | | The typology of charity fundraising events provides insight into the events used and also constitute a contribution to knowledge. | 120-144 |
| | | | 134, 145 |
| Chapter 3 Literature review part 2 –An examination of the Event Management Processes | This chapter provides an examination of the principles, practice and processes of managing events. This chapter is also part of the first aspect of the research methodology as the literature review (secondary research) examines the event management processes aids in creating specific contexts from which the field research will be based. | Objectives 1, 2, & 3 are aligned to this chapter. | 147 |
| | Exploring how event management processes have developed – The EMBOK Model and Project Management is explored in this context. | This aligns to objectives 1, 2, & 3. The complexity of the event management process will be explored and how it has developed and evolved. | 148-158 |
| | | The links to CoP are also outlined. | 148-158 |

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| | <p>It examines a number of event management process models from the current literature to demonstrate how the process works and any limitations within the literature.</p> <p>A conceptual model is proposed to explain the event management process</p> | <p>This aligns to objectives 1, 2, & 3. The complexity of the event management process will be examined through review of a number of selected models from the academic literature.</p> <p>The links to CoP are also outlined.</p> <p>This aligns to aspects of objective 1 in relation to demonstrating the complexity of the overall event management process. It also presents an extension to existing knowledge.</p> | <p>159-188</p> <p>163-188</p> <p>188-193</p> <p>190</p> |
| Chapter 4 Methodology | <p>A detailed outline of the methodology for the research being undertaken. The aspects of the methodology discussed include the following:</p> <p>Research philosophy and paradigm Mixed Methods Research Strategy & Design Sampling Reliability & Validity Reflexivity Generalisability Ethical Considerations Potential Limitations</p> | <p>Objective 4 is aligned to this chapter in terms of outlining how the field data will be generated to examine and explore the processes, practices and economic values of charity fundraising events.</p> <p>A mixed method approach will be undertaken which includes secondary research of charity accounts and reports; primary quantitative research in the form of a survey; primary qualitative research in the form of in depth interviews.</p> <p>Research philosophy and paradigm Mixed Methods Research Strategy Sampling Reliability & Validity Reflexivity Generalisability Ethical Considerations Potential Limitations</p> <p>A contribution to knowledge regarding the use of mixed methods for events research is also outlined</p> | <p>195-243</p> <p>204</p> <p>208-211</p> <p>211-228</p> <p>229-233</p> <p>235-237</p> <p>237-238</p> <p>238-239</p> <p>239-241</p> <p>241-242</p> <p>206-207</p> |
| Chapter 5 Findings and Analysis Part 1: Charity Event Fundraising Economic Impact | <p>This is the first chapter examining the research findings (secondary research) concerning the potential economic value for charity fundraising events.</p> <p>Over 120 charities are examined spanning a 5 year period in order to determine to the economic impact of charity fundraising events.</p> | <p>Objectives 2, & 4 are aligned to this chapter.</p> <p>The review of over 600 charity annual accounts and reports aid in providing insight into the scale and scope and economic value of charity fundraising events undertaken. It also demonstrates a gap in the current literature concerning charity fundraising events.</p> <p>A detailed analysis of these 600 charity accounts and reports aids in providing an estimated economic value for charity fundraising events.</p> <p>This represents a contribution to knowledge in context to the events literature and demonstrates a significant economic value on contrast to the other event sectors.</p> | <p>245</p> <p>248-258 & Appendix 4</p> <p>246</p> <p>248-258</p> <p>258</p> |

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| | | The aspects of objectives 2 & 4 concerning economic values are met within this chapter. | 258 -260 |
| Chapter 6 Findings and Analysis Part 2: Event Industry Survey | This is the second chapter examining the research findings. The primary research method used is a predominately quantitative survey targeted at event professionals, including charity fundraising event professionals. | Objectives 1, 2, 3 & 4 are aligned to this chapter. | 262-314 |
| | The survey examines 15 questions that are related to characteristics, traits, artefacts, processes and practices within the event industry and event sectors. | Aligned to objectives 1, 2, 3 & 4, the complexity of the event management industry and events management process will be explored within the survey, alongside characteristics of the event industry and sectors – such as demographic data, volume of events managed, process used for documenting events, and timeframes for managing events. | 263-311 |
| | | The links to CoP are also outlined. | 279, 283, 291, 296, 307, 311 |
| | | This aids in meeting aspects of objective 1, 2 & 3 in particular. | 311-314 |
| | The survey also examines evidence of communities or practice within the events industry. | Aligned to objectives 1, 2, 3 & 4, the complexity of the event management industry and events management process will be explored within the survey, alongside characteristics and traits of CoP. | 307-311 |
| | | Evidence of CoP emerging also presents a contribution to knowledge as events are not currently viewed via this framework. | 279, 283, 291, 296, 307, 311 |
| | | Questions will examine membership of associations and networks to enhance knowledge and practice, as well as the broader shared practices that emerge. This aids in meeting aspects of objective 2 in particular. | 307-311 |
| | The survey examines economic impact estimations from an event industry and event sectors perspective. | Aligned to objectives 2, & 4, the economic values of events will be explored in context to the industry and event sectors – including charity fundraising events. The findings will be linked to findings in chapter 5 (triangulation of mixed methods). | 299-301 |
| | | The findings will aid in supporting the proposed economic value of charity fundraising events and present a contribution to knowledge. This aids in meeting aspects of objective 2 & 4 in particular. | 314 |
| | The findings enable two conceptual | Aligned to objectives 1, 2, 3 & 4, the complexity of the event management | 284-285, 290-291 |

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| | models to be put forward demonstrating the multi-event management process. | <p>industry and events management process will be explored in context to multiple events being managed simultaneously. This aspect of the reality of managing events is not currently expressed within the academic literature.</p> <p>These conceptual multi-event process models represent clear contributions to knowledge.</p> <p>As this multi-event management process is shared across the industry and sectors it also supports a CoP perspective. This aids in meeting aspects of objective 1 in particular.</p> | <p>284-285, 290-291</p> <p>283, 291 313-314</p> |
| <p>Chapter 7</p> <p>Findings and Analysis Part 3:</p> <p>Charity Fundraising Events Professional Interviews</p> | <p>This is the third and final chapter examining the research findings. The primary research method used 25 in-depth semi structured interviews with charity fundraising event professionals.</p> <p>The interviews examines 17 questions that are related to characteristics, traits, artefacts, processes and practices within charity fundraising events.</p> <p>The interviews also examines evidence of communities or practice within the events industry.</p> | <p>Objectives 1, 2, 3 & 4 are aligned to this chapter.</p> <p>Aligned to objectives 1, 2, 3 & 4, the complexity of charity fundraising events will be explored within the interviews, alongside characteristics of charity fundraising events – such as volume of events managed, process followed, tools used of documenting events, use of volunteers, and timeframes for managing events.</p> <p>The links to CoP are also outlined.</p> <p>The findings will be linked to findings in chapter 6 (triangulation of mixed methods).</p> <p>The findings demonstrate the complexity scale, scope, processes and practices that are evident within charity fundraising events. This aids in meeting aspects of objectives 1, 2, 3 & 4.</p> <p>Aligned to objectives 1, 2, 3 & 4, the complexity of charity fundraising events and process will be explored within the interviews, alongside implicit characteristics and traits of CoP.</p> <p>The findings will be linked to findings in chapter 6 (triangulation of mixed methods).</p> <p>Evidence of CoP emerging also presents a contribution to knowledge as events are not currently viewed via this framework. Questions will examine processes and practice, as well as shared characteristics, traits and identities that emerge. This aids in meeting objective 3 in particular.</p> | <p>316-383</p> <p>317-378</p> <p>324, 329, 338,</p> <p>358, 377-378</p> <p>380-383</p> <p>330-357</p> <p>330-331, 335, 337, 338-340, 342-343, 356</p> <p>341-342, 344, 356-359, 362, 365, 371-372, 376</p> |

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| | The interviews examines economic impact estimations from an event industry and event sectors perspective. | Aligned to objectives 2, & 4, the economic values of charity fundraising events will be explored. | 377-380 |
| | The findings enable a conceptual model to be put forward demonstrating the charity event fundraising process. | The findings will be linked to findings in chapters 5 & 6 (triangulation of mixed methods). The findings will aid in supporting the proposed economic value of charity fundraising events and present a contribution to knowledge. This aids in meeting objective 2 & 4 in particular. | 377-378 378-380 |
| | | Aligned to objectives 1, 2, 3 & 4, the complexity of the charity fundraising events process will be explored and a conceptual model proposed that specifically demonstrates this context. This aspect of the unique charity fundraising events process is not currently expressed within the academic literature. | 330-357 |
| | | Therefore this conceptual charity fundraising events process model represents a clear contribution to knowledge. | 354-355 |
| | | As this charity fundraising events process is shared across the industry and sectors it also supports a CoP perspective. This aids in meeting aspects of objectives 1 & 4 in particular | 338, 341-342, 344, 356-357 |
| | The findings enable a conceptual model to be put forward demonstrating the multi-event management process from a charity event fundraising perspective. | Aligned to objectives 1, 2, 3 & 4, the complexity of the charity fundraising events process will be explored in context to multiple events being managed simultaneously. A conceptual model will be proposed that specifically demonstrates this multi-event context for charity fundraising events. This reality of managing multiple charity fundraising events simultaneously is not currently expressed within the academic literature. | 344-357 |
| Chapter 8 Discussion | The discussion chapter examines and discusses the core themes emerging from the research findings that have developed through the mixed method approach. The themes emerging include: Communities of Practice | Objectives 1, 2, 3 & 4 are aligned to this chapter. | 385-406 |
| | | Through the mixed methods (triangulation) a number of consistent themes emerging are outlined and discussed. Events management and charity fundraising events are demonstrated as being in | 386-388 |

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| | | keeping with a CoP. This aids in meeting objective 3 in particular and demonstrates a contribution to knowledge. | |
| | Gender imbalance | Aspects of gender imbalance are outlined within the findings and aid in support very recent debates within the academic literature concerning this inequality. The findings aid in contributing additional knowledge to this debate. This aids in meeting aspects of objective 2 & 3 in particular. | 388-389 |
| | Value and importance of volunteers | The role and use of volunteers is outlined in context to charity fundraising events. This aids in meeting aspects of objectives 2 & 4. | 390-391 |
| | Reflections on the working environment | The realities of working in the event industry and charity fundraising events are demonstrated and also outlined as not being appropriately reflected within the academic literature. This aids in meeting aspects of objective 1, 3 & 4 in particular and demonstrates a contribution to knowledge. | 391-392 |
| | Multi-event management process | The complexity of the event and charity fundraising events processes have been demonstrated via two conceptual models which demonstrate multiple events being managed simultaneously. | 392-394 |
| | | This reality of managing multiple events simultaneously is not currently expressed within the academic literature. Therefore the conceptual multi-event management process model and the conceptual charity fundraising multi-event process model represents a clear contribution to knowledge. This aids in meeting objectives 1 & 4 in particular | 393 |
| | Charity Fundraising events management process | The unique provision for managing charity fundraising events was explored and a conceptual model proposed that specifically demonstrates this context. This aspect of the unique charity fundraising events process is not currently expressed within the academic literature. | 394-397 |
| | | Therefore the conceptual charity fundraising events process models represent a clear contribution to knowledge. This aids in meeting aspects of objectives 1 & 4 in particular. | 395 & 396 |
| | Growing use of third party events | The growing use of third party events has been demonstrated as a key events strategy in the last 10 years. It provides excellent ROI as well as reducing workloads for charity event professionals. This aids in meeting | 397-398 |

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| | Charity fundraising events as a key marketing tool | aspects of objectives 1, 2, 3 & 4. The growing use events by charities has been demonstrated as a key marketing tool and strategy in the last 10 years. It provides excellent opportunities to engage with new and existing supporters and provides a platform for evolve these supporters onto a donor journey. This aids in meeting aspects of objectives 2, 3 & 4. | 399-401 400 |
| | Charity fundraising events and their economic impact | An economic estimate has been developed through each of the research methods. It has been demonstrated to be worth £billions annually and that charities are operate in a highly sophisticated ways to develop and manage this event income. It also demonstrates a growing use of events year on year. This aids in meeting objectives 2 & 4, and aspects of objective 3. | 401-404 |
| Chapter 9 Conclusions | The conclusions chapter outlines a number of aspects of the research and research process. This includes | Objectives 1, 2, 3 & 4 are aligned to this chapter. | 408-438 |
| | Gaps in the literature | A number of gaps in the literature are outlined, including: charity fundraising events; the economic value of charity fundraising events; a recontextualisation of event management process to be viewed as a complex multi-event process; and events being considered as a CoP. These gaps represent contributions to knowledge and aid in achieving objectives 1,2,3 & 4. | 408-414 |
| | Review of the methodology | This reviews the research processes undertaken. | 414-416 |
| | Summary of the findings | An outline of the findings from each of the three research methods is provided. | 416-424 |
| | Contributions to knowledge | A number of contributions to knowledge are outlined as being developed from the research. This includes: charity fundraising events processes; development of a Charity Event Typology; the economic value of charity fundraising events; a recontextualisation of event management process to be viewed as a complex multi-event process; and events being considered as a CoP. An additional contribution is also outlined in regards to adding to the existing literature which focuses on the historical context of events. | 424-430 |
| | Review of the research question, aim and objectives | The research objectives, aim and question are examined and to what extent objectives 1, 2, 3 & 4 have been met. | 430-435 |
| | Limitations of the research | Within all research there will be limitations that need to be considered in context to the | 435-436 |

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| | Opportunities for further research | overall findings and research undertaken. From the research findings and limitations of the research a number of new opportunities can evolve. These aspects are outlined here in context to the overall research. | 436-438 |
| Appendices | Appendix 1 – Interview questions, participant information sheet and consent form Appendix 2 – Events industry survey questionnaire Appendix 3 – Ethical approval form Appendix 4 – Full economic data from the 120 charities / 600 reports from 2011 to 2016. These are also broken down into various categories – charities over £10million; charities under £10million, charities outline they use fundraising events; charities who specifically report on fundraising events. | The appendices provide supporting material for the research undertaken. Appendix 1 Appendix 2 Appendix 3 Appendix 4 | 475-510 476-479 481-488 490-493 495-510 |

Summary

Charity fundraising events are currently an understated domain and asset of the wider events industry. By examining the economic context and event management processes used within charity fundraising events, it is proposed that this will reveal an economically valuable and highly sophisticated events domain. Furthermore by exploring the processes, practices and characteristics of charity fundraising events, and events in general, through a CoP perspective, it will demonstrate that the event industry and event sectors operate in keeping with a CoP. There are four core objectives that have been outlined in regards to the research question and research approach. Utilising a mixed methods approach, the research follows an interpretative approach for generating the field data. The research methods entail examining 120 charity's economic data regarding fundraising events, an event industry survey of event professionals, and in-depth qualitative interviews with charity fundraising event professionals. The proceeding chapters will explore the current literature regarding events and charity fundraising events and present new insights and outline potential gaps in the literature.

Key concepts and definitions:

There are several concepts and definitions that are useful to state in order to aid the reader that are connected to the research contexts being undertaken. These are as follows:

Charity Fundraising Event – An event designed to engage with key stakeholders as well as the wider general public in order to raise funds for the charity which can then be utilised on project related causes (Cox, 2017).

Community of Practice (CoP) – A CoP are “groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly.” The learning that takes place is not necessarily intentional. There are three core components to CoP: Domain; Community; and Practice (Wenger-Trayner, 2015, pg 1).

Event – An event is an intentionally designed process and experience and is the culmination of all the planning and preparation which brings all the stakeholders together at the specified time (Berridge, 2007; Getz, 2005; Getz & Page, 2016; Jackson, 2013; Quinn, 2013; Raj et al, 2013; Shone & Parry 2013; Van der Wagen, 2007a)

Event Management – A field of both academic study and practice. Events Management in either context can be seen as a process which “includes research, design, planning, coordinating, and evaluation of events” (Goldblatt & Nelson, 2001, pg 71).

Event Professional – A person who coordinates activities involved in creating, planning, managing, delivering and evaluating events (Silvers, 2012).

Stakeholder – Stakeholders are defined as being either “people or organisations that have a real, assumed, or imagined stake in the organisation, its performance, and sustainability” (Anheier, 2014, pg 409).

Volunteer – a person who willingly gives up their free time to work with an organisation (charitable or otherwise) for no direct financial gain (Goldblatt & Matheson, 2009 in Baum, Deery, Hanlon, Lockstone & Smith, 2009; Van der Wagen & White, 2015)

Chapter 2 - Literature Review Part 1

**Events in context to its history, scale, scope, economic value and
community**

Introduction

This chapter is intended to examine specific facets of events management in line with objectives two and three which are designed to contextualise events in relation to history, scale, scope and economic values, and furthermore to examine notions of 'community' within the events industry. In considering how to determine the significance of event management as both an academic field and profession, as well as examine how it has developed and continues to evolve, it is critical to examine how events management is portrayed in an academic context and by the event industry and event professionals. The current events management academic literature that is examined is designed to demonstrate how and why events have and continue to grow and evolve, outlining its historical roots and how this links to the modern practice of events. The literature will also explore the economic value of events which aid in demonstrating its growing importance as an industry and profession. Furthermore the theoretical framework of Communities of Practice (CoP) will be examined in context to events management and how events and the event industry display numerous characteristics of CoP. Finally through exploring the current event literature aspects of the scale and scope will be contextualised and new contexts, such as the development of charity fundraising events, will be demonstrated as being a significant sector within the events industry. The chapter is intentionally holistic in its nature to provide an insight into the scope, scale and characteristics of events management. Furthermore these characteristics can be viewed in context to communities of practice, supporting the notion that events management and the events industry is a 'community' and in particular operates implicitly as a CoP.

Theoretical Frameworks for examining Events Management

Events are perceived as a modern phenomenon as well as a professional and academic discipline that has emerged from related fields such as Tourism, Hospitality, Marketing, Public Relations and Leisure, particularly in the last 25 years (Allen et al, 2011; Bowdin et al, 2011; Getz, 2005; Getz & Page, 2016; Goeldner & Ritchie, 2009; Goldblatt, 2011; Li & Petrick, 2006 in Rojek, 2014; O'Gorman, 2010; Parent & Smith-Swan, 2013; Patterson & Getz, 2013; Quinn, 2009 in Jamal & Robinson, 2009). Whilst this emergence has been positive for academia and industry alike the speed of this evolution means that there are gaps in the knowledge and understanding of how events have, and continue to evolve (Hollinshead, Kuon & Alajmi, 2015 in Moufakkir & Pernecky, 2015; Quinn, 2009). The broad array of event literature is predominately focused on the operational, strategic development and delivery of events, with very few examining the sociological, cultural and anthropological aspects of events (Hollinshead et al, 2015; Quinn, 2009). By examining events from a sociological perspective it can aid in demonstrating a deeper human

connectivity within the events domain that help in explaining how and why events evolve and continue to develop (Getz & Page, 2016).

Cline and Oliver (2015, in Moufakkir & Pernecky, 2015), Getz (2005, 2007), Getz and Page (2016), Hollinshead et al (2015), Quinn, (2009), and Rihova, Buhalis, Moital, Gouthro (2015, in Moufakkir & Pernecky, 2015) are among the limited number of academics currently examining the sociological, cultural and anthropological perspectives of events. Getz and Page (2016) provide the most detailed exploration of how anthropology and sociology can be applied to the events context in terms of enabling a deeper meaning and understanding of the subject. Getz and Page (2016) define anthropology as being the “study of human origins and evolution, language and culture” (pg 91). This is evident in the evolution and development of events, particularly in a historical perspective, where rituals, festivals and events are intrinsically linked to cultural and social development (Getz, 2005, 2007; Getz & Page, 2016; O’Gorman, 2010). Getz and Page (2016) promote cultural anthropology as being critical to the understanding and underpinning of event knowledge by utilising this as a theoretical framework from which to examine and analyse events as “culture is learned and passed on; it evolves, and takes on different dimensions reflected in belief systems, symbols and ritualistic behaviour” (pg 90).

Along with cultural anthropology Getz and Page (2016) also examine sociology in context to events, which is primarily focussed on the interactions and relationships between people and groups, and how they emerge, develop and function. Getz and Page (2016) highlight some key themes within sociology that included values and belief systems, norms which concern behavioural traits, the roles which individuals undertake within a group or society, and status within the group. Two sociological themes that are particularly relevant to this research are those of ‘social groups’ which are concerned with “the nature of family, peers, institutions, nations, communities of interest; relationships within groups” (Getz & Page, 2016, pg 97) and ‘subcultures’ which focuses on “groups sharing a particular way of life” (Getz & Page, 2016, pg 97). It is the engagement, sharing of ideas, experiences and values that have enabled events to evolve, both recently and historically, and the sociological context provides a useful theoretical framework within which to examine events management. It can be seen that the sociological theme in events management literature is seeking to push the domain in fresh directions. The present work suggests there is value in building on these developments and exploring the potential as applied to the charity sector. Sociological commentary can complement the operational and functional perspectives to promote a more rounded view. In terms of implication this can result in a more

profound understanding of event processes and ultimately lead to a more informed professional body and practice among event professionals.

Cultural anthropology and sociological disciplines can provide insight into how and why events have evolved. This is evident in many aspects of events and festivals throughout history, as well as the more recent developments of contemporary understanding of how events function (Hollinshead et al, 2015; Rihova et al, 2015; Quinn, 2009). It is not, however, necessarily the most appropriate theoretical framework through which to examine and explore events. This research has reviewed several theoretical frameworks with which to examine and contextualise events management. These included Actor-Network Theory (ANT), Social Construction of Reality, Communities of Interest, Brand Communities, Online (digital) Communities, and Communities of Practice.

The Actor-Network Theory (ANT) as developed by Michel Callon, Bruno Latour and John Law in the 1980s, examines how relationships between ideas, concepts, and processes are equally influential in developing social interactions and understanding as people are (Cressman, 2009; Richards, 2015). ANT also focusses on the fact that these relationships are constantly shifting and changing and that all human and non-human objects are linked within these networks (Carroll, Richardson, & Whelan, 2012; Latour, 1996). ANT also outlines that all relationships within a network are simultaneously material (between objects) and semiotic (between ideas and concepts) and therefore makes the assumption that any relationship is always both material and semiotic (Carroll et al, 2012). Whilst this research is focussed with the relationship between individuals and ideas, concepts, knowledge and practice it is not overly concerned with the material or non-human factors, which is critical to ANT. The ANT framework was therefore deemed as being not as appropriate as other concepts and was discarded as an option due to its overly complex approach which examine how networks are developed to achieve a particular outcome, exploring both human and in particular non-human interactions (Carroll et al 2012; Cressman, 2009; Latour, 1996).

Another theoretical framework that was considered was that of the Social Construction of Reality, or Social Constructionism, as developed by Berger and Luckman in 1966. This theory has as its core concept that individuals and groups interact over time through social interactions (both formal and informal) aids in developing and creating concepts, ideas and processes that become a reality (Berger & Luckman, 1966; Stokes, 2011). Knowledge, understanding, individual beliefs and

concepts of what 'reality' is becomes embedded in society and creates a social understanding of the world around them, and is therefore deemed to have been socially constructed (Berger & Luckman, 1966; Stokes, 2011). From an events management perspective this is potentially useful, as there are clear groups interacting to develop knowledge and understanding, as well as portray the 'reality' of the practice of events. The limitation of this theoretical framework, however, is that it examines behaviours, actions, interactions and language in order to evaluate and make sense of what is being observed (Stokes, 2011). Whilst appreciating language, behaviours, actions and interactions is beneficial in understanding how and why networks function, this research is not focussing on discourse or semiotics, and therefore was determined as not the most appropriate theoretical context for this research.

An additional framework that was considered was that of Online (digital / virtual) Communities. According to Porter (2004) an online or virtual community can be defined as "an aggregation of individuals or business partners who interact around a shared interest, where the interaction is at least partially supported and/or mediated by technology and guided by some protocols or norms". Porter (2004) recognises that the technology is not just exclusively computer or internet based but also encompasses mobile technologies too. In the last fifteen years the explosion in mobile and tablet applications, alongside traditional online and web based programmes, enables people to connect regularly, on very specific subject or interest areas and with significant ease. Porter (2004) also recognises that online communities do not have to be purely digital in nature but can also meet and work both virtually and physically. Porter (2004) also posits that online communities operate within clear parameters, with rules, values and protocols, and that roles are developed by the community to enable it to operate effectively in either a personal or professionally orientated capacity. There are some drawbacks to online communities which focus on a lack of momentum, short-term interest from members, lack of control (especially in large communities), lack of perceived risks, and the potential for abuse (both misuse of the forum and abuse of other individuals), and only a specific or narrow scope of activity (Henri & Pudelko, 2003). Whilst online communities have some potential as a framework in terms of this research it is too narrow in its scope to examine how events have and continue to evolve (Henri & Pudelko, 2003; Porter, 2004). For example the historic perspective of events management cannot be fully explored or explained via an online community process as this is a relatively new type of community that developed after the emergence of events management.

A further framework that was examined was that of Communities of Interest (Col). According to Henri and Pudelko (2003) a community of interest is “a gathering of people assembled around a topic of common interest. Its members take part in the community to exchange information, to obtain answers to personal questions or problems, to improve their understanding of a subject, to share common passions or to play” (p 478). There is some clear similarities with Col to other ‘communities’, such as Communities of Action, Communities of Inquiry and Communities of Brand, in that likeminded individuals come together (physical and/or virtually) to share a passion, interest, ideas, knowledge, problems and enhance or evolve their understanding. These communities are often limited on their focus or objective, however, which means that from a holistic perspective they are not an appropriate lens for examining events management through. A Col is often a short term collective enterprise or breaks off into sub-interest groups (Fischer, 2001a; Fischer, 2001b; Henri & Pudelko, 2003). Communities of Interest are also considered to be highly specialised and are characteristically limited in scope and often have a limited focus, as well as specific timeframes (Fischer; 2001a; Henri & Pudelko, 2003). Critically and despite their area of common interest this “synergy cannot be assimilated into that of a formal group motivated by a common goal” (Henri & Pudelko, 2003, p 478). Therefore a Col is appropriate in the right context but due to its apparent weak social bonds and interactions it is not as suitable as other frameworks, particularly that of a Community of Practice. As Fischer (2001a) outlines Cols “are more temporary than CoPs: they come together in the context of a specific project and dissolve after the project has ended” (pp 70).

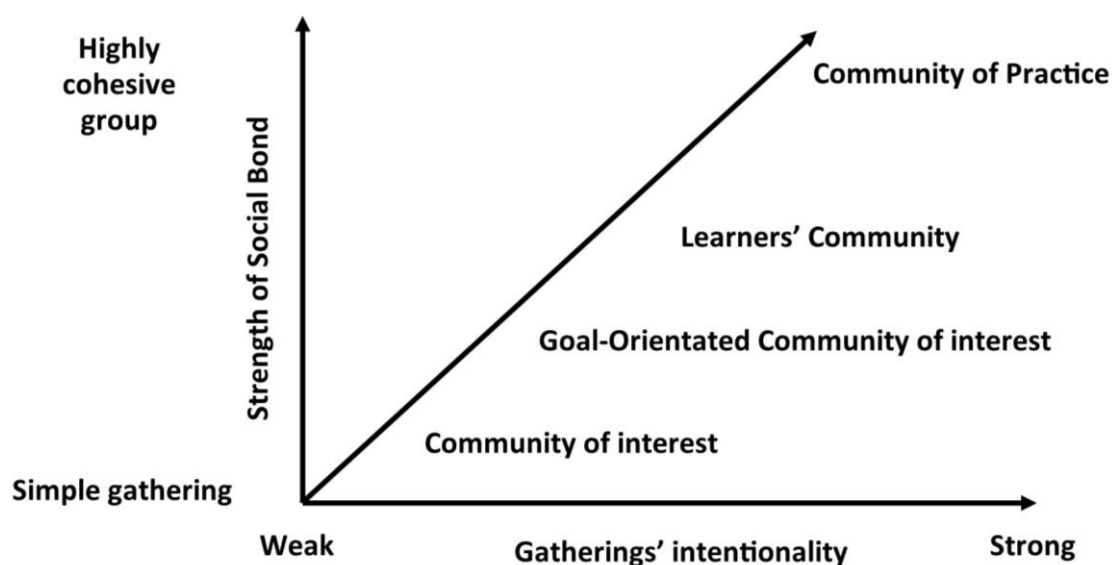


Fig. 2.0. Different forms of communities from Henri and Pudelko, 2003, (p 476).

The ‘different forms of communities’ model as developed by Henri and Pudelko (2003), and outlined in figure 2.0, outlines that the social bond and groups intentions are fundamental to its

development, longevity and success. As Henri and Pudelko (2003) demonstrate a CoI generally has a weak social bond and cohesiveness which is linked to a weaker community intention (Smith, Hayes & Shea, 2017). By contrast the strongest form of community is that of a Community of Practice, which has very strong intentions, a strong social bond, and a highly cohesive group (Fischer 2001a; Fischer 2001b; Henri and Pudelko, 2003). This means from the numerous forms and frameworks of 'community' examined that a Community of Practice has the most developed, focussed and potentially appropriate framework from which to examine events management.

The theoretical framework of Communities of Practice (CoP), as developed by Etienne Wenger and Jean Lave in 1991, therefore possess the most relevance from which to examine the scale and scope of events. Events management is a dynamic process where sense making, learning and understanding are constantly evolving within a community context. There is prima-facie communality between events management and communities of practice, where learning, knowledge and developing practice are core themes (Silvers, 2012). In terms of inference for the argument on communities of practice, this approach provides an interesting nexus between the more operational and functional aspects of events and the emergent sociological perspectives and insights. It does this by providing what is effectively a functional structure of Domains, Practice and Community. This provides a series of boundaries through which, and around which, the more sociological data can be generated and examined. This provides a more holistic overview and understanding of events.

Knowledge Management

The creation, development and enhancement of knowledge has been a critical focus for organisations and professions for several decades (Dalkir, 2005; Gold, Thorpe & Mumford, 2012; Grant, 2005; Grey & Willmott, 2005; Groff & Jones, 2003; Krogh, Ichijo & Nonaka; Rao, 2005; Roper, Pettit & Eade, 2003; Stankosky, 2005). The emergence of the core concepts and theories of Knowledge Management (KM) aided in the growth of several schools of thought which include Organisational Learning, Knowledge Creating Companies and Communities of Practice. One of the basis' of KM is how to capture and utilise both tacit and explicit knowledge for the benefit of an organisation, profession or community (Baumard, 2001; Getz, 2008; Gold et al, 2012; Grant, 2005; Lipshitz, Friedman & Popper, 2007; Muskat & Deery, 2017; Roper et al, 2003; Stadler et al, 2014; Stankosky, 2005). Dalkir (2005) provides a simplistic definition in that "tacit knowledge tends to reside 'within the heads of knowers', whereas explicit knowledge is usually contained within tangible or concrete media" (pg 8) and that the tacit knowledge is the most valuable but hardest

to access, record and share (Baumard, 2001; Dalkir, 2005; Tiwana, 2001). Of the numerous schools of thought concerning learning and development, the concept of Communities of Practice (CoP) have clear merits in bridging the gap between tacit and explicit knowledge, and encompassing wider arenas than just an organisational context. While not a central theme of the current argument we should recognise tacit knowledge as nevertheless an interesting signal that these forms of knowledge exist and should be considered and appreciated to better inform the field.

Within the event management context knowledge management and knowledge transfer is critical to the advancement of practice, concepts, knowledge and theory (Allen et al, 2011; Blackman et al, 2017; Bowdin et al, 2011; Getz, 2007; Getz, 2008; Getz & Page, 2016; Halbwirth & Toohey, 2001; Mallen, 2013; Muskat & Deery, 2017; Silvers, 2012; Stadler et al, 2014; Van der Wagen & White, 2015). As events management as a profession and academic subject has developed over the last 25 years the complexity of the planning, managing, delivery and evaluation of events has also enhanced. This has resulted in a need to ensure best practice approaches are developed and shared to aid in the quality and consistency of events to continue evolving (Bowdin et al, 2011; Mallen, 2013; Stadler et al, 2014; Van der Wagen & White, 2015). Halbwirth & Toohey (2001) comment that “event organisations, just as other businesses, need to successfully capture, share, manage and harness their corporate knowledge to reduce uncertainty of outcomes and to coordinate and facilitate strategy and policy implementation” (pg 127). The event organisations that are often reflected in the event literature, however, are major and mega events, such as the Olympic Organising Committee, or World Cup organising teams, rather than the general event professional or smaller event organisations (Getz, 2008; Muskat & Deery, 2017). This means that the majority of the current academic literature concerning events management and KM is limited in its scope. Therefore by examining a key concept of KM in context to events, this research is aiding in bridging this gap.

How do the majority of event professionals therefore develop and enhance their knowledge and practice? Knowledge transfer is much harder and seen as less important in smaller, one-off events, particular as this knowledge is predominately tacit in nature (Getz & Page, 2016; Mallen, 2013; Stadler et al, 2014). Networks within the specialist event community exist formally and informally and provide interaction with other event professionals in order to exchange information, concepts, knowledge and practice. These networks are highlighted as being of significant importance if knowledge is to be shared but there is no over-arching formal network approach that is advocated outside of mega events (Mallen, 2013; Silvers, 2012). As Mallen (2013)

comments “a connection to others is needed to further one’s knowledge development” (pg 19), but more formal networks are needed to direct and support this wider learning and development as it is potentially limited at present within the event industry. This is despite the presence of over 50 event associations which are aimed at supporting and developing event professionals. Critically though, many of these associations focus on their own needs and specialisms as opposed to providing a wider platform to support learning and development.

Events Management as both a profession and academic subject are both relatively new, emerging within the last 25 year (Bowdin et al, 2011; Dowson & Bassett, 2015; Getz & Page, 2016). The development, continued growth and advances in practice and knowledge are evident within events management (Stadler et al, 2014) and by viewing them through the particular knowledge management framework of Communities of Practice (CoP), new insight may be gained. By examining CoP it is possible to see how this theory can be viewed and applied as a conceptual framework within the specific context of events management. Through understanding how CoP has developed, its key concepts, characteristics, benefits and limitations, it is possible to understand how professions, such as events management and specifically charity fundraising events, are able to continually evolve and develop new methods of practice and knowledge. Mallen (2013) provides a definition for event knowledge management in that:

“Event Management Knowledge = the synergy of common knowledge and advancement knowledge in the sport, recreation and tourism event industry that leads to perspicacity (quick insights and understanding) for competence (in actions and ability)” (pg 18).

Whilst this definition is helpful in focussing what is required from an event management perspective it fails to outline the mechanism for enabling the sharing and transfer of knowledge and practice. Furthermore the community networks alluded to by Mallen (2013) could easily be applied to a CoP approach. There is some limited evidence in the academic literature of CoP being utilised in the event management context. Silvers (2013a) alludes to the use of CoP in the development of the EMBOK Model and processes. Furthermore Silvers (2012) comments on the need to develop a professional community of practice to “update your skills and knowledge” (pg 440). Comunian (2015, in Newbold, Maughan, Jordan & Bianchini, 2015) outlines how art festivals could be seen in context to CoP but this study fails to explore this context in any depth, instead focusing on knowledge and learning in an art festival case study. Beyond these limited mentions, however, little appears to be made specifically of CoP from an event management perspective.

This represents a potential missed opportunity for examining and understanding how events knowledge and practice is developed. This research will therefore bridge this current gap in the event academic literature.

Communities are discussed in detail within the event literature, but solely in regards to working within a local community context or on behalf of a community interest, host community and destination context (Allen et al, 2011; Bowdin et al, 2011; Derrett, 2016; Getz & Page, 2016; Page & Connell, 2015). Stadler et al (2014) examine the use and development of knowledge management in a music festival case study, and outline numerous approaches to capturing and engaging in knowledge transfer. The proposals made by Stadler et al (2014) for developing collaborative cultures, relationships and knowledge sharing are akin to a CoP approach. Whilst Stadler et al (2014) briefly discuss CoP it is only in passing and this connection to events management and practice is not made, despite being clear and evident in the views presented. It is therefore appropriate to examine and explore CoP to determine and demonstrate how this framework, its characteristics and approach is evident within events management. This aligns to objective three concerning exploring the notions of community within the events domain.

Communities of Practice

The theoretical framework of 'Communities of Practice' (CoP) was developed by Etienne Wenger and Jean Lave in 1991. The basic concept of a CoP relates to how 'communities' (whether a social group, organisation, network or association, among others) learn and develop knowledge and understanding in order to improve, enhance and share this knowledge, and thereby aid in enhancing performance and practice (le May, 2009; Pemberton & Stalker, 2006). According to Wenger-Trayner (2015) "communities of practice are groups of people who share a concern or a passion for something they do and learn to do it better as they interact regularly" (pg 1). Furthermore Wenger-Trayner (2015) outlines that CoP "are formed by people who engage in a process of collective learning in a shared domain" (pg 1). Wenger, McDermott, and Snyder (2002) similarly state that CoP which share this commonality "deepen their knowledge and expertise in this area by interacting on an on-going basis" (pg 4).

According to Koliba & Gajda (2009) "communities of practice are said to exist at the intersection of intellectual and social capital – through which social networks serve as the basis of knowledge creation and transfer" (pp 100). Hoadley (2012 in Jonassen and Land, 2012) provides a very succinct view by defining CoP as being "a community that shares practice" (pp 288). The use of CoP has become increasingly important in recent years (Grant, 2005; Gold et al, 2012; Smith et al,

2017). As Adler (2005 in Grey & Willmott, 2005) comments the reason for this, particularly from an organisational and professional perspective, is that CoPs are “most effective in generating and sharing new knowledge” (pg 182). Wenger & Snyder (2000) in figure 2.1 demonstrate some of the commonalities and synergy with different approaches to collaboration and knowledge sharing in an organisational context. The benefit of a CoP, as shown in figure 2.1, is that it can exist free of an organisation and therefore provide greater opportunities for collaboration, knowledge sharing, and development of practice (Barros, Midgley & Pinzon, 2012; Bertone, Meeson, Clarysse, Hercot, Kelley, Kafando, Lange, Pfaffmann, Ridde, Sieleunou & Witter, 2013; Pemberton & Stalker, 2006; Smith et al, 2017; Wenger-Trayner E, Fenton-O’Creevy, Hutchinson, Kubaik & Wenger-Trayner B, 2015).

| Community of Practice - A Snapshot Comparison | | | | |
|--|---|---|---|---|
| Communities of Practice, formal work groups, teams and informal networks are useful in complementary ways. | | | | |
| Below is a summary of their characteristics. | | | | |
| | What's the purpose? | Who belongs? | What holds it together? | How long does it last? |
| Community of Practice | To develop members capability; to build and enhance knowledge | Members who select themselves | Passion, commitment and identification with the group's expertise | As long as there is interest in maintaining the group |
| Formal work group | To deliver a product or service | Everyone who reports to the group's manager | Job requirements and common goals | Until the next reorganisation |
| Project team | To accomplish a specific task | Employees assigned by senior management | The project's milestones and goals | Until the project has been completed |
| Informal network | To collect and pass on business information | Friends and business acquaintances | Mutual needs | As long as people have a reason to connect |

Figure 2.1 Snapshot Comparison from Wenger & Snyder (2000, pg 5)

Communities of practice are not a modern phenomenon but have been around for millennia, with examples throughout history of how social interactions and shared cultural practices have aided a community and their collective learning (Agrifoglio, 2015; Bertone et al, 2013; Pemberton & Stalker, 2006; Wenger, 2003, as cited in Nicolini, Gherardi & Yanow, 2003). Examples of communities of practice from a historical context include medieval guilds, groups of artists developing new techniques, developments in medicine (particularly in nursing), enhancements in military tactics and weaponry, and so on (Barros et al, 2012; Wenger, 2003; Wenger-Trayner, 2015). Fuller (2007, cited in Hughes, Jewson & Unwin, 2007) highlights that CoP is concerned with relationships and in particular the “relational network, associated in the case of workplace learning with the social relations of production” (pg 19). It is therefore the group or collective

which is more important than the individual in terms of the learning opportunities and learning development, and that the social interaction is critical to this (Bertone et al, 2013; Barros et al, 2012; Fuller, 2007; Johnson, Scholes & Whittington, 2008; Wenger, 1998; Wenger et al, 2002). Hildreth and Kimble (2004) support this idea in that CoP are focused on the “acquisition of knowledge as a social process where people can participate in communal learning at different levels depending on their level of authority or seniority in the group” (pg x).

The three core cornerstones of the CoP framework are ‘communities’, ‘practice’ and ‘domain’. According to Wenger et al (2002) these three elements “represent different aspects of participation that motivate people to join a community” (Pg 44), whereby some members are attracted to the community due to the ‘domain’ and a desire to help guide and develop its progress. Others are interested in the community and the potential to interact with colleagues and peers who are passionate about their profession and from learning and sharing with others (Barros et al, 2012; Wenger et al, 2002). Finally some members want to learn from others, appreciate and understand standards and methods of best practice that have been developed, and put these into practice (Henri & Pudenko, 2003; Wenger, 1998).

The ‘Domain’ is the area of interest that connects and brings the group (community) together (Barros et al, 2012; McConnell, 2006). There is a vested interest and commitment in the domain and how the community actively engages with it and each other (McConnell, 2006; Smith et al, 2017; Snyder & Briggs, 2003; Wenger-Trayner, 2015). Furthermore the domain develops a sense of identity within the community which helps to instil a stronger cohesion between members (Wenger et al, 2002). According to Wenger et al (2002) “a well-defined domain legitimizes the community by affirming its purpose and value to members and other stakeholders. The domain inspires members to contribute and participate, guides their learning, and gives meaning to their actions” (pg 28). The ‘domain’ area can be connected to any subject matter, a professional interest, research area, educational ideas, political motivations and so on (Barros et al, 2012; Smith et al, 2017; Snyder & Briggs, 2003). To ensure the success of any CoP it is critical that “members must have the desire, motivation and will to work together” (Kimble & Hildreth, 2005, pp 112) as a subject interest alone is not enough to sustain a community. From a domain standpoint the contexts of events and events management can be determined as being the domain to which event professionals are connected to. Therefore event knowledge, academic, industry, professional development and practice, and its continued development, are clear examples of the presence of communities of practice within the event management domain.

The 'Community' is the essential aspect of the process, as the outcome of a CoP is not just information, new modes or methods of practice, as this could be developed in an individual or non-community based approach (Agrifoglio, 2015; Smith et al, 2017; Snyder & Briggs, 2003). The community is a much stronger entity as it is concerned with "people who interact, learn together, build relationships, and in the process develop a sense of belonging and mutual commitment" (Wenger et al, 2002, pg 34). As Smith et al (2017) comment "for a group of people to constitute a CoP, its members must come together around ideas and topics of interest (the domain) and interact with each other to learn together" (pp 211). It would be wrong to assume, however, that this commonality and commitment created results in a completely homogenous community or group, and that the individual perspectives, ideas and differences are actually the key to ensuring enhanced learning, as this "diversity makes for richer learning, more interesting relationships, and increased creativity" (Wenger et al, 2002, pg 35). It is important that the community has some structure and regular interactions to enable it to continuously evolve and maintain focus on its 'domain' (Kimble & Hildreth, 2005; Snyder & Briggs, 2003; Wenger et al, 2002). From an events management perspective this means that event professionals can be considered part of both an overarching community as well as more specialised communities dependent on the event sector that they belong to, for example charity fundraising events.

The 'Practice' refers to the fact that the members of the community are practitioners with a common area of expertise or knowledge (Barros et al, 2012; Snyder & Briggs, 2003; Wenger 1998; Wenger et al, 2002; Wenger-Trayner, 2015; Wenger-Trayner et al, 2015), although members may have different perspectives and experiences in relation to this expertise and knowledge. The practice is also concerned with the development of new ideas, concepts and theories that relate to the domain and enhancing practice, so both the theoretical and practical perspectives are intrinsically linked (Bertone et al, 2013). As Wenger (1998) outlines "the relation between practice and theory is always a complex, interactive one. From this perspective theory is neither useless nor ideal. Practice is not immune to the influence of theory, but neither is it a mere realization of theory or an incomplete approximation of it" (Pg 48). From an events management perspective this means that there is an intrinsic value in event academia and research being developed in conjunction with the event industry and practice of events. Furthermore event professionals are deemed as highly skilled practitioners within the event management context, supporting the CoP notion of practice. As with the 'Community' aspect it is imperative that the group work together regularly to establish what aspects of knowledge and practice to focus on, develop and share

these outcomes, meaning that the community must be proactive in its approach in order to achieve this (Barros et al, 2012; Smith et al, 2017; Snyder & Briggs, 2003; Wenger et al, 2002).



Figure 2.2 Allan, B. (Designer). (2008). Knowledge creation within a community of practice.

The Allan (2008) 'knowledge creation within a community of practice model' is outlined in figure 2.2. It demonstrates that a strong CoP is a cyclical learning environment with all activities linked, which in turn enhances and develops the community of practice in a positive and continuous developmental cycle. It enables any CoP to evolve and shift focus and ideas over time as new ideas, new aspects of the domain, and new working methodology are explored and shared, which creates new knowledge and practice as a result (Koliba & Gajda, 2009; Smith et al, 2017; Snyder & Briggs, 2003; Wenger, 1998; Wenger et al, 2002).

There are also a number of characteristics and traits which Wenger (1998) promotes as being integral and closely associated with a CoP, and these are highlighted in table 2.1. From an events management perspective characteristics such as 'shared ways of engaging in doing things together'; 'the rapid flow of information and propagation of innovation'; 'mutually defining identities'; 'specific tools, representations, and other artefacts'; 'certain styles recognized as displaying membership' and 'shared discourse reflecting a certain perspective on the world' are identifiable in the event literature and the practice undertaken by event professionals. The

objectives of this research will aid in demonstrating the existence of these characteristics of CoP and therefore determine that events management operates as a CoP.

| Key Characteristics of Communities of Practice |
|--|
| <ul style="list-style-type: none"> • Sustained mutual Relationships – harmonious or conflictual • Shared ways of engaging in doing things together • The rapid flow of information and propagation of innovation • Absence of introductory preambles, as if conversations and interactions were merely the continuation of an ongoing process • Very quickly setup of a problem to be discussed • Substantial overlap in participants’ descriptions of who belongs • Knowing what others know, what they can do, and how they can contribute to an enterprise • Mutually defining identities • The ability to assess the appropriateness of actions and products • Specific tools, representations, and other artefacts • Local lore, shared stories, inside jokes, knowing laughter • Jargon and shortcuts to communication as well as the ease of producing new ones • Certain styles recognized as displaying membership • A shared discourse reflecting a certain perspective on the world |

Table 2.1 Characteristics of Communities of Practice, adapted from Wenger (1998, pg 125-126).

Hislop (2013) promotes an additional three core characteristics of communities of practice which focus on a shared body of knowledge or practice, a shared identity and shared common or overlapping values. Along with these shared characteristics, Hildreth (2004) also highlights that a CoP is also “concerned with motivation” (pg 79) as this will enable the community to have momentum and impetus from within the group, as opposed to external factors driving the community (Wenger & Snyder, 2000). These characteristics and traits are visible within CoPs, and therefore from an events management perspective it should be possible to identify and link the evolution of the events field, knowledge and practice to these characteristics, and thereby supporting the supposition that events management operates as a CoP. By achieving this the

argument explicitly surfaces the presence of communities within events. This has been implicitly recognised in the field of practice but hitherto as less surfaced in theoretical conceptualisations of the events field. By recognising and applying CoP to events this builds a contribution to a richer and deeper understanding of events architecture, operation and knowledge.

Seven principles of CoP

In order for a CoP to be fully functioning there are, according to Wenger et al (2002, pg 51), seven principles that must be adhered to, which are:

1. "Design for evolution.
2. Open dialogue between inside and outside perspectives.
3. Invite different levels of participation.
4. Develop both public and private community spaces.
5. Focus on value.
6. Combine familiarity and excitement.
7. Create a rhythm for the community".

In terms of 'design for evolution' Wenger et al (2002) focus on the aspect that CoPs are not intentionally created but are moulded and shaped for and by the people within it, allowing it change and evolve continuously over time (Amin & Roberts, 2006; Bertone et al, 2013). This means that as people join or leave the community it does not stagnate and allows new ideas, concepts and common areas of interest to emerge and become a part of the community of practice. The concept of 'open dialogue between inside and outside perspectives' revolves around the need for lead members of the community to engage with individuals from outside of that community (Smith et al, 2017). It enables a constructive and creative criticism of the domain and knowledge being developed or explored to be reviewed in order to overcome any obstacles, strengthen the community, or aid in focussing on issues or new ideas. It brings a critical element of objectivity to the group and to the domain (Amin & Roberts, 2006; Wenger et al, 2002).

In order for CoP to be effective there is a need to aid and encourage 'different levels of participation' from members, and there are three levels within which community members fall into (Amin & Roberts, 2006; Smith et al, 2017; Wenger et al, 2002). The first level is the 'core group' who are a small collection of members that are highly active participants and engage, on behalf of the community, in activities to help develop and enhance the community and domain.

This core groups often take many of the leadership roles and responsibilities. The next group is the 'active' group, and again as this title suggests these are members who regularly engage in community and domain based activities, such as meetings, forums and so on (Amin & Roberts, 2006; Wenger et al, 2002).

The last group are the 'peripheral' members, also referred to as Legitimate Peripheral Participation (LLP), which are also the majority of the community (Smith et al, 2017). They are within the periphery of the community for numerous reasons, such as lack of time, lack of authority, and lack of confidence to interact or promote ideas (Dalkir, 2005; Kimble, Hildreth & Wright, 2001; Krogh et al, 2000). This is not, however, a negative issue, as Wenger et al (2002) outline "the people on the side-lines are often not as passive as they seem..... they gain their own insights from the discussions and put them to good use" (pg 56). Hildreth (2004) outlines that LLP is "the process by which a newcomer to the group gradually becomes an established member" (pg 42) and it is through participation and interaction that these new members learn about the processes inherent within the group (part of its characteristics) that enable them to be more proactive and productive members. There is also another 'level' which exists beyond the community which are the 'outsiders' who are often stakeholders, suppliers, and customers but add value due to their external perspective. Whilst these levels appear fixed they are in fact very fluid as members will move between levels depending upon how the domain or areas of interest shift and evolve, meaning periphery members can suddenly become a core member and vice versa (Amin & Roberts, 2006; Kimble et al, 2001; Wenger et al, 2002).

As with many organisations and communities there are public interactions as well as private (internal) interactions, and hence the need to develop a public and private community space. It is worth noting that 'space' is not necessarily physical as it can also be virtual (Henri & Pudelko, 2003; Kimble et al, 2001; McConnell, 2006; Wenger et al, 2002). The 'Public' aspect of space manifests as items such as meetings, forums, presentations, web sites (including social media) and, most importantly as events. As Wenger et al (2002) detail the "public community events serve as a ritualistic as well as a substantive purpose. Through such events, people can tangibly experience being part of the community and see who else participates" (pg 58) and they also serve to help develop a sense of identity within and for the group, domain and community (Barros et al, 2012; Smith et al, 2017). The 'Private' space refers to the orchestration of the community to ensure a more successful public space, and is normally lead by the core group who work within and across the community to help shape and drive this, resulting in these public and private

aspects being intrinsically interrelated (Amin & Roberts, 2006; Wenger et al, 2002). An example of this need for development of community 'spaces' can be viewed within the numerous event management associations, along with the vast number of conferences, forums and networks that are designed to enhance knowledge and practice within the events domain. This further supports the notion that events management can be determined as being representative of a CoP as it manifests numerous characteristics such as the use of 'space'. Furthermore the event management associations will also be composed of differing levels of participation, another defining characteristic of CoP.

Wenger et al (2002) highlight that "communities thrive because they deliver value to their organisation" (pg 59) but this value is not easily quantifiable and often takes time to emerge. It is the activities and interactions, internally and externally that help a community to develop methods by which they can interpret and demonstrate their value, which is often in the form of knowledge and new practice. This in turn can have a financial value as the new knowledge or practice could save time, resources, improve individual or collective performance, which in turn has a positive effect (and therefore value) for the organisation, profession or community (Amin & Roberts, 2006; Wenger et al, 2002). Whilst Wenger et al (2002) outline the direct link to an organisational context, the reality is that many CoPs are outside of an organisation and manifest as networks of professionals who are attracted to the overarching domain (Barros et al, 2012; Smith et al, 2017). This again is evident within the events management field through is associations and networks which operate to promote and develop knowledge and practice.

It is also important for a CoP to develop an environment that is supportive, comfortable and familiar, which aids in interactions, discussions and an ability to be candid and objective (Amin & Roberts, 2006; Wenger et al, 2002). This familiarity is represented by the regularity of meetings, events or activities hosted by the community that follow similar (and therefore familiar) patterns and processes, but without many of the pressures that manifest themselves in a business or organisation (where the members work). The familiarity also presents opportunities to try new, challenging or exciting ideas, particularly at the events (conferences, meetings, forums and so on) that the community creates. These events "bring the community together in a special way and thus facilitate a different kind of spontaneous contact between people. They can provide novelty and excitement that complements the familiarity of everyday activities" (Wenger et al, 2002, pg 62).

Finally it is important that communities of practice develop or portray a rhythm within which the community resides. As previously outlined the regularity of meetings or events and the familiarity of the processes implemented help to promote this rhythm (Amin & Roberts, 2006; Wenger et al, 2002). It is imperative, however, to ensure this rhythm is thought out and purposeful and linked to the events within the community. If there are too many events or activities happening then the community may feel overwhelmed which in turn could cause members to disconnect (Barros et al, 2012). Similarly too few events or activities could also cause members to drift away and seek new communities to join. As Wenger et al (2002) comment the “events give the community a beat around which the other activities find their rhythm” (pg 63).

These seven principles are supported by Lesser and Fontaine (2004, in Hildreth & Kimble, 2004), who outline that there are numerous barriers that prevent or reduce effectiveness in knowledge sharing, particularly in an organisational context. Lesser and Fontaine (2004) posit that CoPs are highly effective in reducing barriers and this is evident in four key areas which are ‘Awareness’, ‘Access’, ‘Application, and ‘Perception’. In terms of Awareness, Lesser and Fontaine (2004) outline that CoPs are “particularly useful in helping individuals become aware of the knowledge and skills of peers who perform the same or similar tasks” (pg 17). This is critical in both an organisational, network and global context, as physical geography should no longer be a barrier to accessing information, sharing knowledge or practice (Henri & Pudelko, 2003; Kimble et al, 2001; McConnell, 2006; Wenger et al, 2002).

In regards to ‘Access’ Lesser and Fontaine (2004) outline that many CoPs, particularly in organisational settings, can have significant barriers in enabling interaction to aid knowledge sharing, particularly if there a numerous interactions being sought and there is a time sensitivity coupled with this (Bertone et al, 2013). Lesser and Fontaine (2004) promote CoPs as they enable personal and professional connections to be made with more ease and that through these interactions “relationships are formed that can break down hierarchical boundaries” (pg 18) and thereby increase knowledge sharing, and productivity as a result (Barros et al, 2012). This ‘Access’ is particularly linked to the LLP (Legitimate Peripheral Participation) and aiding new members to connect with existing and more experienced and more knowledgeable members (Barros et al, 2012; Wenger, 1998).

The ‘Application’ of any new knowledge developed can be problematic, particularly in ensuring that this new knowledge is clearly understood in order for it to be applied properly (Lesser &

Fontaine, 2004; Smith et al, 2017). If the communication process is weak or lacks clarity then it will cause a breakdown in the transfer of any new knowledge or ideas, resulting in misunderstanding and misinformation. This can have negative impacts in an organisational context. As Lesser and Fontaine (2004) outline the “receiver of a practice often does not have the time, attention or experience to truly understand how the original practice actually worked. It is this “ambiguity” that makes the transfer and subsequent application of outside practices difficult to incorporate” (pg 19). By utilising a CoP, however, these issues are often avoided, as the communities are designed to facilitate the transfer of knowledge within organisations and network contexts as it actively promotes regular discussion and interaction between practitioners and the sharing of ideas and best practice (Barros et al, 2012; Hildreth, 2004; Lesser & Fontaine, 2004; Smith et al, 2017; Wenger et al, 2002).

The final aspect of ‘Perception’ is concerned with “creating an atmosphere where knowledge sharing behaviours are respected and valued” (Lesser & Fontaine, 2004, pg 16). This is due to potential barriers existing in many organisational contexts where the individual’s contribution is often viewed as more important than the collective’s. This is particularly true in an annual performance review or appraisal context, where the individual will want to highlight their impact for the organisation, which could affect their status and or financial rewards. This can result in reduced collaboration because in an environment “where rewards are allocated through the achievement of individual goals, it is easy for knowledge sharing to be low on an individual’s list of priorities” (Lesser & Fontaine, 2004, pg 20). This potentially weakens the impact that a CoP can have in an organisational context compared to a wider network which is primarily interested in the domain and not constrained by organisational boundaries. For events management this is hugely beneficial as it is through formal and informal networks that event professionals interact. This reduces constraints as event professionals are not bound to an organisation but focussed on the domain.

This potential for reduced collaboration of a CoP in an organisation context creates a conflict of interests and an organisational paradox. This is because the organisational goals and objectives would be viewed as critical, and through collaboration and knowledge sharing this could and should result in easy attainment of these goals and objectives. Due to the focus on individual achievements (usually by the individuals themselves), however, these opportunities are often lost. A CoP is more concerned with the domain and the development and sharing of knowledge, practice and ideas (Barros et al, 2012; Smith et al, 2017; Wenger, 1998; Wenger et al, 2002) as

members have a mutual desire to engage with each other, as well as the ability to promote and acknowledge individual contributions which are made (Lesser & Fontaine, 2004). Therefore, as already stated, CoP works better outside of an organisational context as the membership are able to engage more freely in order to develop and enhance the domain to which they are engaged in. This is true of domains such as events management, and sub-domains such as charity fundraising events.

Communities of Practice within Events Management

Koliba and Gajda (2009) outline that the CoP framework “is being employed across many social science and professional disciplines” (pp 100) and that this framework is being used to “explore professional and organisational behaviour within the context of the professions and institutions encompassed within them” (pp 100). This approach is evident within the events industry, although it is not explicitly referred to as a community of practice, the traits, characteristics and attributes of this framework are clear and observable. As Wenger (1998) acknowledges “a community of practice need not be reified as such in the discourse of its participants” (pg 125) but share the same characterises and traits (Pemberton & Stalker, 2006).

Hoadley (2012) comments that CoP are an “important theoretical construct that underlies a particular model of learning, namely, learning in which people, through a process of legitimate peripheral participation, take up membership in and identify with a community which serves as the home of these shared practices” (pp 299). The development within the events industry and its numerous sectors (education, festivals, charity fundraising events, corporate hospitality, sporting events and so on) have a clear synergy with CoP in enabling the communities within these sectors (and across them) to discuss and advance knowledge, ideas and practice. In the context of this research events management is the ‘domain’ being examined. The development of events management as a professional industry is evident in its historical development (as outlined in due course) and more recently as a specialised academic field. One of the core benefits of CoP is that it is not necessarily restrained by being viewed as a modern context but can also be explored and attributed historically (Wenger, 2003; Wenger-Trayner, 2015).

From a present event industry perspective there are currently over 50 associations or professional bodies that are linked to the events industry and sectors (Allen et al, 2011; Bowdin et al, 2011). These associations are designed to provide support, guidance, education and training, mentoring, advice, industry updates, CPD and skills enhancement as well as the opportunity to meet and

engage with other members (at annual conferences, regular meetings, via forums and email communications). The members of these associations and professional bodies are clearly linked by an area of interest and practice (the events domain), and wish to connect with others who share the same profession and interests. It can therefore be argued that these event associations act as a formal network around which the event community interacts to advance the domain of events management (Koliba & Gajda, 2009; Snyder & Briggs, 2003; Wenger, 1998; Wenger et al, 2002). The associations have a vested interest in encouraging interaction between members, driving discussion on developing best practice and advising on issues affecting or facing the sector, as it helps to reinforce the value of its membership and encourage continued support (membership) from existing and new members. From an association perspective this enables the community to continue and grow, learn and develop (Allen, O'Toole, Harris, & McDonnell, 2008; Koliba & Gajda, 2009; Silvers, 2012). There is a potential drawback to this perspective, however, as not all event professionals will seek to be a member of an association or professional body. This may be due to time constraints, high membership costs, informal network membership, or lack of awareness of these associations (Agrifoglio, 2015; Cox, 2004; Duguid, 2005).

An example of this CoP within these professional bodies and associations can be seen within the Association of Event Management Educators (AEME). AEME has a wide range of members that are drawn from over 40 universities and colleges in the UK as well as a number of event agencies and professionals. The core mission of AEME (2016) is to “support and raise the profile of the events discipline through the sharing of education and best practice”. There are also a number of objectives which AEME undertake and these are:

- “(a) To provide a voice for events education.
- (b) To support and raise the profile of the events discipline through the sharing of education and best practice.
- (c) To provide a discussion forum for issues effecting events education and industry.
- (d) To establish communication opportunities between events stakeholders.
- (e) To encourage the development and dissemination of the events management body of knowledge.
- (f) To support, undertake and disseminate events research.
- (g) To encourage international exchange of ideas and best practice in events” (AEME, 2016).

A number of these objectives are in line with the ideology, characteristics and traits of a community of practice, such as the “exchange of ideas and best practice in events” the use of “discussion forums” and most critically through promoting the “development and dissemination of the events management body of knowledge” (AEME, 2016). These three core objectives are critical in ensuring the continued growth and development of events management education and educators and are set across a wider community base than just individual university (organisational) contexts. As events management as a degree subject is still a relatively new academic discipline there is a need for providing a supportive platform within the education sector. This will enable the development of new event management teaching and learning content for degree programmes that provide a consistent learning experience, which aids the student, academia, and research, and event industry as a whole. AEME therefore provides a supportive environment within which to disseminate ideas and practice and to assist in ensuring this consistency within the higher education spectrum in the UK. What is interesting though is that the members are all technically in competition with one another for developing their educational platform and in attracting students. Despite this apparent conflict of interests there is an openness, honesty and trust between members, sharing stories, ideas and values freely, as well as creating a platform to enhance and develop knowledge and practice. This is a clear reflection of a CoP framework in action as Snyder & Briggs (2003) outline that “members’ mutual feelings of trust, openness, belonging, shared commitment, and common values provide the foundation for mutual learning among diverse members” (pg 9) and that these members can be made up of individuals from a broad range of organisations (Wenger, 1998).

Within AEME there is a vested interest from the members to develop a stronger events education and enhanced practice, as this in turn provides a greater value or quality to the events education within the UK. This will then aid in recruiting more students to events management degree programmes, meaning all members (universities) have the potential to benefit (through increased interest, applications and recruitment). AEME engage with their members regularly through forums, their website, email communications and annual conferences (again in keeping with a CoP). AEME also offers opportunities for new leadership (core group) within the association that aids in moving the focus of areas of interest (domains) and engaging with new members or those on the periphery (Snyder & Briggs, 2003; Wenger et al, 2002). In 2015, for example, there was a change in the core committee members and leadership, resulting in increased communications and activities via forums, which in turn has increased engagement from members.

Similar to AEME, the Institute of Fundraising (IoF) can also be viewed as a CoP where members are consciously joining an organisation of likeminded individuals to share ideas, practice, and to learn and develop new methods and concepts. The IoF (2017b) outline that their key mission is “to support fundraisers, through leadership, representation, standards-setting and education” and provide numerous opportunities for engaging and interacting with its members via forums, conferences, training courses, events, online resources and through developing new policies and research activities. The IoF (2017b) states it has over 6,000 members and therefore like AEME (and other membership organisations, associations or institutes), it has a vested interest in keeping its members engaged, as this aids in not only maintaining its knowledge development but also in ensuring a consistent membership (and financial) level. This highlights one of the potential drawbacks of CoP from a membership perspective, as whilst there is a genuine need for engaging with members who share the same passion or interest there is also the commercial pressures in ensuring continued and renewing membership and subscriptions. These two examples of event orientated association’s aid in demonstrating the direct links between CoP and events management. Further characteristics and commonalities between events and CoPs will be discussed in due course.

Limitations and criticisms of Communities of Practice

There are numerous criticisms and limitations highlighted regarding communities of practice (Cox, 2004; Duguid, 2005; Hislop, 2013; Kerno, 2008; Koliba & Gajda, 2009; le May, 2009; Roberts, 2006; Snyder & Briggs, 2003). Hislop (2013) comments that “much of the communities of practice literature presents communities in a very positive light, suggesting that in relation to knowledge processes they are largely or exclusively beneficial for organisations” (pg 163). Hislop (2013) also warns that this is a hazardous perspective to take as it creates an “idealistic characterisation of communities [and] it creates a blindness to their potential negative features and the range of ways in which they may inhibit organisational knowledge processes” (pg 163).

Roberts (2006) highlights some of these limitations and reiterates Wenger et al’s (2002) perspective a CoP cannot be intentionally formed or created but must evolve over time. This means that a CoP cannot be artificially developed by management, for example, to resolve a particular issue or problem, as they need to emerge and evolve over time (Bukowitz & Williams, 1999; Lipshitz et al, 2007; Probst & Borzillo, 2008; Roberts, 2006; Snyder & Briggs, 2003; Wenger et al, 2002). This does not mean that organisations cannot use or foster CoPs as a method of

problem solving but that the organisations should avoid manipulating or controlling CoPs within the organisation as this will ultimately yield better results (Agrifoglio, 2015; Cox, 2004).

Figure 2.3 highlights the stages of development as determined by Snyder & Briggs (2003) which shows the lifecycle of a CoP. The lifecycle of a CoP is directly linked to the domain to which the community engage with alongside the continued interactions and development of the community, such as those within the periphery as well as the leadership, coordination and communication within the CoP (Smith & Shea, 2017; Wenger et al, 2002). If the members within the community do not interact and evolve (such as changing leadership and developing new roles and values) then the CoP will quickly stagnate and disperse. A CoP therefore needs to establish and maintain itself within the 'stewarding' phase to ensure its longevity and sustainability, which will include regular changes to its core groups, rules, values, structure and even amending its focus within the domains context (Snyder & Brigg, 2003).

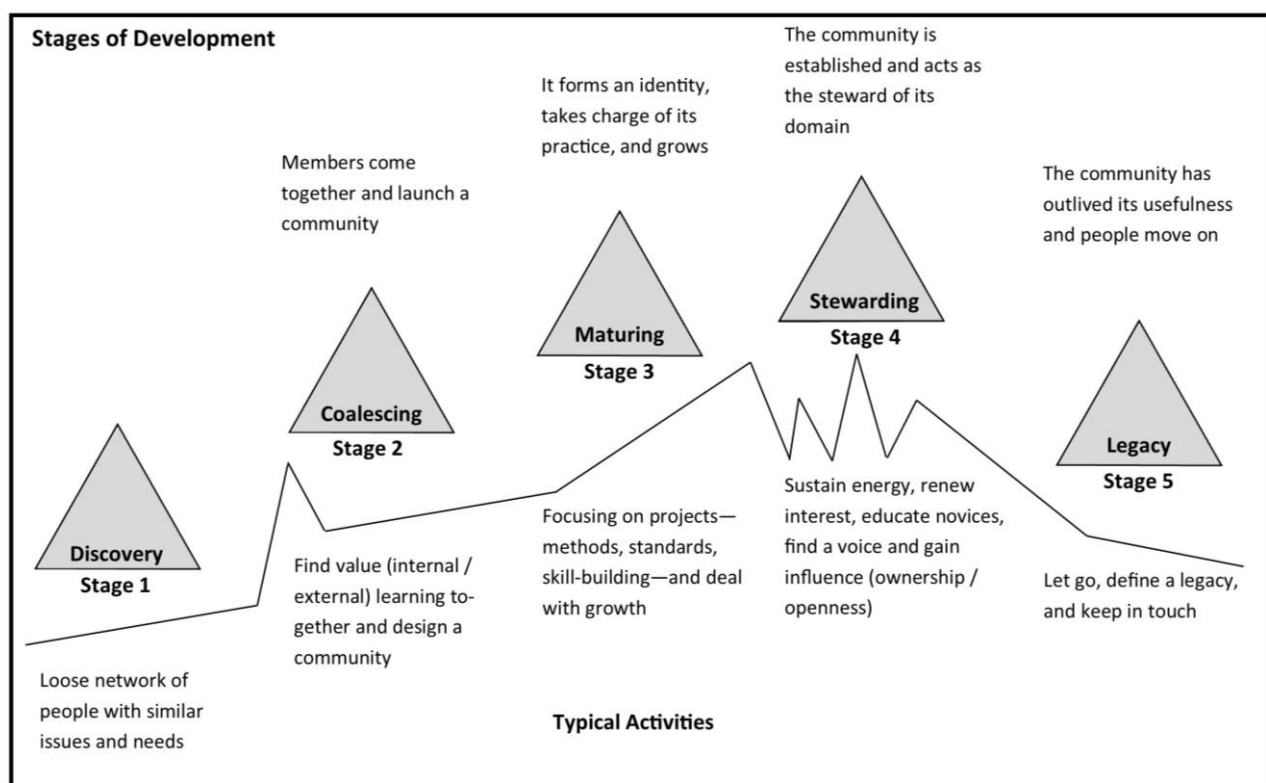


Figure 2.3 Developmental Model of Communities of Practice, Snyder & Brigg (2003, pg 53).

Furthermore as a potential management tool, CoPs are unreliable and not appropriate for many organisational needs, whether it is operational, strategic or a mix of both, but could be supported in allowing project teams, for example, to develop into a community of practice (Agrifoglio, 2015; Kerno, 2008; Murillo, 2011; Probst & Borzillo, 2008; Roberts, 2006). This is due to the fact that

CoPs cannot be artificially created but must be allowed to evolve and develop naturally and not constrained by organisational objectives, hierarchy or pressures (Agrifoglio, 2015; Cox, 2004; Kerno, 2008). It would require any management team to understand and appreciate what CoPs are and how to support them, which is potentially not practical as management may be unaware or unwilling to undertake this approach (Kerno, 2008). Therefore a wider promotion and understanding of CoP is needed in order for organisations to be able to identify and cultivate these (Wenger & Snyder, 2000). Murillo (2011) outlined that the failure of a CoP can often be due to management and organisational interference as “management interventions can cause the transformation or demise of a community of practice” (pp 19). This is because these interventions are often to direct a CoP in line with organisational objectives rather than allowing a CoP to develop naturally in context to the knowledge and practice areas being examined, which would in turn provide a benefit (directly and indirectly) to the organisation (Agrifoglio, 2015; Kerno, 2008; Roberts, 2006).

Roberts (2006) also outlines a number of concerns with CoP which centre round issues of power, trust and predispositions. Roberts (2006) points out that within a CoP there will be members who have a range of “experience, expertise, age, personality, authority” (pp 627) which could be used to influence or dictate how a community of practice works. Within an organisational context if members are made up of varying levels of seniority then roles within a CoP could be heavily influenced to follow the organisational status quo (Hislop, 2013; Lave & Wenger, 1991; le May, 2009; Roberts, 2006) which could deter members, particularly on the periphery, to participate. Hislop (2013) supports this by outlining how Lave and Wenger (1991) continually overlook issues of power and conflict and promote communities as a collective of “equals where conflict is rare and where homogeneity exists and consensus is the norm” (pg 164). The potential power issues can result in inequitable distributions of power across the community, which in turn can negatively impact on the levels of trust between members (Hislop, 2013; Lave & Wenger, 1991). Trust is an important factor as discussed by Roberts (2006) as without trust between members then knowledge is less likely to be shared or developed. If trust can be developed amongst members then this “leads to higher levels of openness between co-operative partnerships, thereby facilitating effective knowledge transfer” (pp 628).

Roberts (2006) highlights the role power plays in enabling trust to evolve and can influence (both positively and negatively) the interactions and sharing by members. Roberts (2006) also outlines the issue of member’s predispositions, which is a natural human characteristic, and that all

members will come with their own perspectives, ideology and values. As Roberts (2006) explains “individuals have specific preferences and predispositions; when they join communities these do not disappear” (pp 629). This then has a potential impact on the community as over time these will also “develop preferences and predispositions that will influence their ability to create and absorb new knowledge” (Roberts, 2006, pp 629). From an event management perspective the communities that have evolved around the events domain are also influenced by the leadership that has developed and the personalities which dominate the industry or academic contexts. This can create an unintended consequence of reducing engagement if the ideologies and personality of key individuals does not align with the members of the community.

Roberts (2006) and Wenger et al (2002) outline that communities need to evolve which is a fundamental characteristic, but in order to evolve change needs to occur. This can cause power conflicts to arise as change will have differing impacts on the members of the community (Agrifoglio, 2015; Hislop, 2013). More established or senior members of a community will feel their position is under threat, whereas newer members or those in the periphery (LLP) may view it as “an opportunity to develop and increase their own power, knowledge, and status” (Hislop, 2013, pg 165). This therefore creates two issues for any community of practice, in that some members of a community are likely to resist change, whereas other members may support it, and that members will react differently to any changes that occur (Agrifoglio, 2015; Hislop, 2013).

Closely linked to the power and conflict issues that can occur in a CoP is the difficulty in their hierarchical structure (Agrifoglio, 2015; Kerno, 2008; Probst & Borzillo, 2008). As previously outlined a CoP will possess a structure and Wenger et al (2002) outline that a core group will be at the centre of a community and that this core group (which is normally relatively small) will have members which will hold the leadership roles and responsibilities (Agrifoglio, 2015; Snyder & Briggs, 2003). This can be problematic if communities are directly and intrinsically linked to an organisation (Cox, 2004; Gold et al, 2012; Grant 2005; Hislop, 2013; Kerno, 2008; Murillo, 2011; Probst & Borzillo, 2008) as CoP are “diametrically opposed to organizational hierarchy in many ways” (Kerno, 2008, pp 74). The two key aspects of hierarchical structures that Kerno (2008) outlines as being problematic lie with the reporting lines and communication systems that are still evident in many modern organisations. Where CoP are aligned within an organisational setting the development of the community is often not an organic process but intentionally created and designed by management, with members selected to join (Cox, 2004; Hislop, 2013). These communities are not a “non-hierarchical community of equals” (Hislop, 2013, pg 166) but a rigid

internal collective of members who will maintain the organisational hierarchy as the status quo (Kerno, 2008). Kerno (2008) posits that “organizational hierarchies, given their ubiquity, durability, and verticality, and numerous dimensions at which they are at cross-purposes with communities of practice, are likely to impede efforts for successful community of practice integration and utilization” (pp 74). CoP’s therefore need to be allowed to develop organically within organisations if they are to be of benefit (Roberts, 2006; Snyder & Briggs, 2003; Wenger et al, 2002). Whilst CoP are evident within an organisational context they are also evident within a broader community of individuals which is not aligned to a particular organisation but to a domain context. Agrifoglio (2015) refers to this as being an across-boundaries community which enables a larger number of individuals to join and participate in the CoP and increase the potential for knowledge and practice development. Associations and institutions are good examples of across-boundaries communities that are actively engaged around the domain. Furthermore informal networks can also be determined as an across-boundaries community, with professionals engaging via diverse networks to engage with a domain. Event associations and informal event professional networks can therefore be considered as operating within a CoP context, as they attract professionals to interact across organisational and geographical boundaries.

As already highlighted there can also be financial reasons why CoP are not always as successful as they could be. Associations and professional bodies have an economic interest in ensuring a positive connection with its members and providing opportunities to develop and share knowledge, as this will result in continued engagement and membership (plus fees). Duguid (2005) also highlights other financial issues in that “financial incentives will prevent those who have competitive knowledge from sharing it” (pp 114). As many CoPs are made up of members from a wide range of backgrounds and organisational contexts the sharing of knowledge and ideas could diminish a competitive advantage for these individuals or organisations (Cox, 2004). This is linked to the issues of trust as previously outlined by Roberts (2006). From an events management perspective associations such as AEME could reduce engagement due to the perceived competition between member academic institutions. Therefore the fostering of trust and benefits of sharing and developing practice are critical in order for both the association and CoP to succeed.

Communities of practice are also seen as having issues with their size and geographical reach (Cox, 2004; Hislop, 2013; Koliba & Gajda, 2009; Probst & Borzillo, 2008; Roberts, 2006) and as a result CoPs are becoming more virtual in their design and development (Henri & Pudelko, 2003; Smith &

Shea, 2017). Modern technological advances make it easier to engage virtually but by doing so can also diminish the quality of the knowledge, ideas and practice being shared (Amin & Roberts, 2006; Hildreth, 2004; Koliba & Gajda, 2009; Murillo, 2011; Smith & Shea, 2017). This means that more members can join and engage, which is a positive aspect, but if the size becomes too large it can be difficult to manage and capture the interactions, knowledge and practice development (Agrifoglio, 2015; Cox, 2004; Murillo, 2011; Roberts, 2006; Smith & Shea, 2017). The balance of size also means that depending upon how large a CoP is, and how strong its core group and members are, information, ideas, knowledge development and enhanced practice will either develop quickly and consistently or stagnate and be very slow to emerge (Roberts, 2006).

Despite the benefits of large, international communities that are populated by a wide and diverse membership there are also some drawbacks in terms of communication, interpretation and translation of ideas and concepts, and how members interact (Murillo, 2011). This is because the “social and cultural characteristics of these communities and their knowledge-sharing dynamics are likely to vary” (Hislop, 2013, p 165), resulting in a lack of consistency within such communities. Kerno (2008) highlights the distinct cultural differences between the West and East and the impact this can have on communities of practice as these cultures “differ in their practices regarding practical knowledge, and follow different patterns of social interaction, social role behaviour, and interactional styles” (pp 75). Kerno (2008) asserts the view that due to the significant cultural differences between the West and East that “organizations operating in Western societies are likely to be less successful than their Eastern counterparts in capitalizing on the communities of practice approach because of historic, inherent, and continuing sociocultural difference that create relative disadvantages” (pp 76).

Another potential disadvantage with CoP is that they can occasionally become very elitist and inward-looking (Hislop, 2013). The very essence of what brings a community together in the first instance is to enhance and develop new ideas, concepts and practice but this can evolve into an insular environment where new members cannot engage or are ignored and marginalised. This is due to the core members possessing a strong entitativity and identity, which in turn reduces the permeability of members to join or leave the community (Agrifoglio, 2015; Hislop, 2013; Smith & Shea, 2017; Wenger et al, 2002). This results in a dysfunctional community as it will not adapt, change or evolve as needed in order for the ideas, concepts and practices of the community to also evolve. The underlying “factors that define a community’s identity are used to exclude entry

to others [and] such practices can result in communities becoming poor at absorbing new, external knowledge and ideas” (Hislop, 2013, pg 166).

Time, or the lack of time, is also a key difficulty facing many communities of practice (Agrifoglio, 2015; Cox, 2004; Kerno, 2008; Murillo, 2011). Kerno (2008) promotes that in the context of CoP that time is defined as “the ability for a given community of practice to engage in prolonged, sustained discourse” (pp 73). As previously outlined communities need to evolve and develop their knowledge and practice, and this cannot happen within set time parameters, but needs to happen naturally and organically if it is to be beneficial (Kerno, 2008; Murillo, 2011; Roberts, 2006; Snyder & Briggs, 2003; Wenger et al, 2002). From an organisational perspective the time pressures are manifest in the current global business contexts, where information, market demands, organisational performance and stakeholder engagement require ever increasing faster interactions and solutions (Kerno, 2008). Kerno (2008) outlines that “as increased work demands further constrain the time available for participants within a given organisation, they will likely do so at the expense of the effectiveness of communities of practice” (pp 74). In this context which seeks continual increasing efficiency the time and space that communities require in order to appropriately develop solutions, ideas and practice to satisfy these demands are severely compromised, which in turn puts the viability of communities of practice into doubt (Agrifoglio, 2015; Cox, 2004; Kerno, 2008; Smith & Shea, 2017). This is a reason why many of the event associations do not have extensive membership bases, alongside an oversaturated market place of associations to choose from. Furthermore these time constraints are also potentially evident across the events industry, resulting in reduced membership of associations.

Lastly there are some concerns raised by Roberts (2006) and Cox (2004) among others surrounding the term ‘community’ as outlined by Wenger (1991) as a core aspect of the communities of practice theory and methodology. Both Cox (2004) and Roberts (2006) outlined that the term community has connotations of a positive, supportive and nurturing environment. Cox (2004) outlines that a “community of practice is not necessarily friendly or harmonious” (pp 10). There is a perceived conflict between the needs of a community and the needs of the individual (Cox, 2004; Kerno, 2008; Roberts, 2006) where depending upon the social structure or culture, either the community perspective will succeed or that of the individual.

Justification for examining CoP within events management

As with any theoretical framework or concept there will always be pros and cons, criticisms and limitations. This is inescapable as any framework, such as CoP, cannot always be neatly aligned and attributed to all contexts to which it is being examined. Any theoretical framework must be viewed pragmatically for the opportunities it represents whilst being conscious of any potential limitations. From an events management perspective there are some potential limitations to using CoP as a framework, chiefly of which is the lack of explicit acknowledgement of CoP being used with the events industry and academia. However, as Wenger (1998) clearly outlines CoPs do not necessarily need to be formally recognised, merely that they function as one. Although tentative nods towards CoPs and event management domains are made by Silvers (2012; 2013a), Comunian (2015) and Stadler et al (2014) there is currently little research that investigates the characteristics, traits and values of CoP within the events domain. This research is therefore aimed at examining these characteristics, traits and values of community of practice across the events industry and event sectors, such as charity fundraising events. As a result this constitutes a contribution to knowledge in this regard.

Despite the criticisms and limitations outlined previously of CoPs as a theoretical framework there is potential for its use in examining and exploring the events literature and practice. CoPs are outlined as being able to work across-boundaries (Agrifoglio, 2015; Barros et al, 2012) and spanning a wide timeframe, both historically (Wenger, 2003) and from a contemporary domain perspective (Agrifoglio, 2015; Smith & Shea, 2017). By utilising a CoP framework it is possible to see how these communities have shaped and continue to shape the events industry, events knowledge, and practice of events. By examining events via a CoP framework there is clear evidence of the existence of CoPs from a historical perspective (Wenger, 2003, Wenger-Trayner, 2015) as well as more recent and continuing developments. Through the perspective of a CoP framework we can develop new insight and understanding of how events management evolves and disseminates new knowledge and practice, and continues to evolve and share new concepts and standards of best practice. This is evident in the event industry as a whole, as well as its numerous event sectors, including charity fundraising events.

In support of using a CoP framework and as outlined by Bertone et al (2013) “in comparison to other knowledge management strategies, its strength indeed lies in its promotion of an environment conducive to learning and exchange by fostering social relationships and recognizing

the importance of both implicit and explicit knowledge, emphasizing interactions in a climate of mutual trust” (pp 2). This is supported by Henri and Pudenko (2003) who demonstrated that CoPs represent highly cohesive groups with clear, focused and strong intentions of purpose in contrast to numerous other frameworks.

In order to commence appreciating the CoP perspective it is important to examine where events have evolved from, how they are defined and categorised and how the processes of managing events is manifested. Within this exploration it is possible to see core characteristics, traits and values of events management and therefore demonstrate how events management as a profession and academic discipline aligns to a CoP.

What is Events Management?

As previously stated Events Management is a relatively new area of academic study and practice that has developed rapidly in the past 25 years (Beech, Kaiser & Kasper, 2014; Berridge, 2007; Getz, 2005; Getz, 2007; Jago & Shaw, 1998, in Rojek, 2014; Li & Petrick, 2006; Page & Connell, 2015; Quinn, 2013). Events Management as a practice, if not in name, however, has been in existence for several thousand years (Bladen, Kennell, Abson & Wilde, 2012; Bowdin et al, 2011; Ferdinand & Kitchin, 2017; Foley, McGillivray & McPherson, 2012; Jago & Shaw, 1998; Nolan, 2018; Raj et al, 2017; Shone & Parry, 2013; Theodoraki, 2007; Westerbeek, Smith, Turner, Emery, Green & van Leeuwen, 2005; Wunsch, 2008).

From a historical perspective events can be viewed as being intrinsically linked to social activities and interaction, leisure and pastime pursuits, sporting and physical prowess, observance of religious rites and festivals, and even within political and military manifestations (Bowdin et al, 2011; Ferdinand & Kitchin, 2017; Foley et al, 2012; Getz & Page, 2016; Goeldner & Ritchie, 2009; Gratton & Taylor, 1992; Hall & Sharples, 2008; Swarbrooke, 2018; Swarbrooke & Horner, 2001; Korstanje, 2009; Nolan, 2018; O’Gorman, 2010; Page, 2015; Raj et al, 2017; Shone & Parry, 2013). Throughout history events have been used to mark “changing seasons, heralded the appointment of new leaders, celebrated religious rites and rituals and also significant births and deaths” (Ferdinand & Kitchin, 2012, pg 5). Many of the festivals and rituals in existence today stem from their historical origins, events such as May Day, Midsummer Day, Winter Solstice, Saints days (St Patrick, St David, St George and so on), Christmas, New Year’s Eve (among many examples) are all based on ancient festivals, with many now imbedded and evolved into a modern translation of its original and historic roots (Bowdin et al, 2011; Derrett, 2016; Ferdinand & Kitchin, 2017; Getz &

Page, 2016; Korstanje, 2009; Shone & Parry, 2013). Indeed, many notable 'modern' events either stem directly from ancient beginnings or have clear similarities to historical activities, pastimes, rituals, celebrations and festivals (Derrett, 2016; Frost & Laing, 2013; Frost, Wheeler, Harvey, 2009 in Ali-Knight, Robertson, Fyall & Ladkin, 2009; Haynes, 2012; Westerbeek et al, 2005).

In order to appreciate what constitutes an event it is essential to appreciate the historical context from where the profession, practice and industry has emerged and evolved. Whilst many of the leading event management authors such as Allen et al (2011), Ferdinand & Kitchin (2017), Bladen et al (2012), Shone & Parry (2013), and Raj et al (2017) allude to this historical context it is predominately only a short, generic and potted history that is provided. This history of events generally focuses on aspects of Greek and Roman influence and the rise of modern events during the nineteenth century to present day (Getz & Page, 2016). Only a few authors provide any meaningful outline of the historical context and links for events, with deLisle (2014) examining ancient history to the modern, and Bowdin et al (2011) examining events from 1215 onwards. Therefore by providing a wider historical context it aids in developing a broader understanding of the evolution of events. As Getz & Page (2016) comment "so little historic and historiographic research has been undertaken on planned events that it is practically an untouched theme. How has the profession of event management evolved, from the earliest times? (pg 429).

Furthermore by examining this early historical context it is possible to see characteristics and traits of communities of practice in evidence, if only in a very broad sense. By following the broad definitions outlined by Wenger-Trayner (2015) where "communities of practice are groups of people who share a concern or a passion for something they do and learn to do it better as they interact regularly" (pg 1), and Wenger et al (2002) who outline that it is where groups "deepen their knowledge and expertise in this area by interacting on an on-going basis" (pg 4), it is possible to see evidence of this throughout history. Coordination of the 'event' activities needed management and whilst evidence of by whom and how this was done is not always explicit, the fact that these events, festivals, religious celebrations, sporting events and so on developed and evolved means that they must have learnt how to improve the delivery process in order to engage with their audience and participants. Therefore this learning & evolution can be likened to a community of practice. From an events management perspective this means that events have not evolved by chance but through intentional design, management, interaction, learning and a desire to improve in order to enhance the event and audience experience. This review of the historical context of events will links to objectives two, and how evidence of CoP emerges aligns to objective three.

Pre-History

Getz (2005) provides the most succinct outline of the historical context for events and outlines that “planned events of all kinds have been an integral part of civilisation for thousands of years, from political assemblies to sport competitions, feast, and revelry to religious celebrations” (pg 5). It is the concept of the events being planned and with an intended purpose that is of importance in determining and defining what an event is, and therefore how they are seen as different to daily activities (Bowdin et al, 2011; deLisle, 2014; Ferdinand & Kitchin, 2017; Getz, 2005). This concept therefore enables us to review activities and events throughout history to have a purpose and to fulfil a need beyond mere survival (Getz & Page, 2016).

Whilst written history is only approximately 5,000 years old (O’Gorman, 2010) visual history stretches back up to 40,000 years with cave paintings being some of the earliest forms of communication depicting everyday life (Cashmore, 1996; Westerbeek et al, 2005). These cave paintings often depict daily life and surroundings, animals and activities, such as hunting, but they also display activities which are more in keeping with leisure or sport, rather than the mere act of survival (Masterman, 2014). One activity that appears regularly is that of archery, which was used as a method of survival via the hunting for food, but also demonstrates the need to practice and enhance skills, and in a potentially competitive environment (Cashmore, 1996; Masterman, 2014). This requires a social structure, hierarchy and coordination to enable not just the survival of these early tribes but their development as well (Cashmore, 1996). Events are therefore embedded in a sociological perspective as throughout history people have come together in social groups, which contain social structures, roles and values, and enable them to interact, socialise, learn and develop (Getz & Page, 2016). Such social structures are akin to modern networks for enabling interactions, learning and development, and an aspect that is an underlying value of a CoP.

Ritual and religious beliefs are also important throughout this period, and as Cashmore (1996) outlines the “evidence of burials, for example, indicates an awareness of the significance of death; ritual burials are not conducted by species other than humans” (pg 50). Far from being rudimentary, early Neolithic communities were more sophisticated than originally assumed (McKay, Hill, Buckler, Crowston, Wiesner-Hanks & Perry, 2011; Schama, 2000; Zuelow, 2016) and this was particularly evident in their religious rituals and festivals. Stonehenge is one of the most famous and iconic pre-historic monuments in the world and it played a significant religious and ritualistic role in this Neolithic society and was used for worship and marking key dates in the year,

such as the summer and winter solstice, and bringing people (tribes) from across the country to the site (McKay et al, 2011). A key defining characteristic of events management is the bringing of people together for a particular purpose (Bladen et al, 2018; Dowson & Bassett, 2015; Getz & Page, 2016; Goldblatt, 2011; Shone & Parry, 2013), and these ancient rituals and ceremonies are certainly indicative of this.

Many of the 'leisure' and 'sporting' activities of this Neolithic period appear to have a "strong religious purpose (to honour the gods) often linked to fertility rites (to bring sunshine or rain, and therefore good harvests, to ward off ill-health and ill-luck)" (Hill, 2011, pg 31). As Getz & Page (2016) outline the ritualistic and cultural importance of events have brought people together throughout history, and continue to do so. Getz (2005) supports this perspective arguing that "events are a fundamental and essential human experience, both rooted in culture and at the same time helping to define our civilisation" (pg 5). This ritualistic and religious aspect is particularly evident in early history and is a common theme that continues through the Egyptian, Greek and Roman cultures (although the names and types of gods evolve continuously during these periods).

Ancient Egypt

Ancient Egypt provides an insight into one of the very earliest recorded cultures that provide a breadth of detail on everyday life, beliefs, rituals and pastimes (Delaney & Madigan, 2015; deLisle, 2014; McKay et al, 2011). O'Gorman (2010) outlines that the Sphinx and great pyramids acted as a beacon for pilgrimage, not just for the priests but also for the general populace, and that these early 'tourists' had a range of facilities that they could use, such as taverns and hostels. This is depicted in numerous hieroglyphs across Egypt which emphasise the importance of religion and rituals in everyday life (Delaney & Madigan, 2015; deLisle, 2014; Getz, 2005; Silverman, 1997; White, 1970). As Frood (2014, in Lloyd, 2014) outlines "evidence for entertainments and performances, such as music, dance and physical and intellectual games, comes mainly from religious and funerary contexts" (pg 487). White (1970) comments that "festivals and religious junketing's were of frequent occurrence in ancient Egypt. Every god was assigned their particular feast days" (pg 44). White (1970) elaborates further with the example of the re-enactment of the religious festival of the 'mysteries':

"The mysteries were cast in the form of an eight act drama. The roles in the passion play were assigned by the king to the high officers of state, the part of Horus, the

‘darling son’ being coveted as a signal honour. The whole cycle of the life, death, mummification and enthronement of Osiris was portrayed in a pageant which occupied many days. The local population and the influx of pilgrims joined the proceedings as extras” (pg 45).

This example highlights the sophistication of these ancient religious festivals and events, and how they connected all levels of society and brought society together to share in the experience (deLisle, 2014; Getz & Page, 2016; Kemp, 2006; Silverman, 1997; Trigger, Kemp, O’Connon and Lloyd, 1983; White, 1970; Zuelow, 2016).

As important as religion, rituals and festivals were in ancient Egypt, there was also a development of social activities, in particular sport, although many of these were still linked to ritual and religion (Delaney & Madigan, 2015; Pernecky & Moufakkir, 2015 in Moufakkir & Pernecky 2015; Silverman, 1997). Whilst the basis and roots of sports are synonymous with ancient Greece and Rome it is actually pre-dated by that of ancient Egypt (Cashmore, 1996; Delaney & Madigan, 2015; Pernecky & Moufakkir, 2015). Egypt had a wealth of sporting activities and pursuits which included wrestling, running, swimming, archery, charioteering, fishing, rowing, ball games and board games (Cashmore, 1996; Decker, 1992; Delaney & Madigan, 2015; Frood, 2014; Pernecky & Moufakkir, 2015; Tyldesley, 2007) and that often these sports were competitive in nature rather than symbolic or ritualistic (Decker, 1992; Delaney & Madigan, 2015).

Wrestling is an example of competitive sport in ancient Egypt. Cashmore (1996) outlines how a tomb’s fresco depicted “wrestlers demonstrating over a hundred different positions and holds” (pg 59). There is even a suggestion that there were professional wrestlers and bouts between Egyptians and foreigners (Decker, 1992; Tyldesly, 2007). Like many sports in the ancient to medieval world they were linked intrinsically to war, used as training and skill development. Wrestling was an example of this, as often combat became a close, personal affair, and the opportunity to overcome your adversary was critical, with wrestling moves being key to this (Decker, 1992). Sport as a competitive activity demonstrates sophistication in the coordination of the competition as well as the need for rules, structures, processes and judging, which from an events management perspective cannot happen by chance and therefore must be carefully considered and developed. This is therefore an indication that even in ancient Egypt there were characteristics of both events management and also of CoP through the learning and development of these competitions (as well as rituals and religious festivals) in order to enable them to

continually improve in terms of delivery but also in experience (Wenger, 1998; Wenger-Trayner, 2015).

Archery was similarly used (as throughout history) as a way of developing skills for use in times of war, whether through hunting or in competitions. These competitions often focussed not on beating an opponent but on beating the records of their ancestors (Decker, 1992; Tyldesley, 2007). This therefore again indicates sophistication in the coordination of these events and in the records being kept and reviewed. Chariots also developed during ancient Egypt and were present from around 2,000 B.C. and were a critical weapon of war (Decker, 1992). Whilst chariot racing was not a formal activity within Egyptian culture (like that in Greece and especially Rome) they were used in hunting by the aristocracy (Decker, 1992; Tyldesly, 2007), with the challenge of the type and difficulty of the quarry being hunted also increasing, such as ostrich and elephants (Cashmore, 1996).

Ball games also developed during this period and were distinguishable in depictions as being specialist games for women and men (Cashmore, 1996; Decker, 1992; Delaney & Madigan, 2015; Tyldesly, 2007). The female ball games were focussed on catching a ball whilst 'riding' or 'piggy-backing' their partner. Male games were predominately designed to use with a stick and ball, and as such were more physical (Decker, 1992; Tyldesly, 2007). Ball games were hugely important in Egyptian life and are only really paralleled with modern ball games such as football, cricket, and rugby among others (Decker, 1992). Board games were also important and were connected to religion and ritual. Froom (2014) notes that board games were often "explicitly associated with communication with and transition to the next world, both in religious texts and in iconography and context of use" (pg 487).

The one important aspect of these ancient Egyptian sports and games is that they developed without a dedicated space or stadium from which spectators could observe (Decker, 1992; Tyldesley, 2007). As Decker (1992) describes "where sport takes place is a function of the characteristics of the individual sport disciplines, the interest of the spectators, the ambition of the administrators, and the skill of the architect. Out of this configuration comes the sites that are available for sport events" (pg 15). This concept and need is the same in modern sport as it was in ancient sports. Despite the plethora of architectural monuments and sites left by the ancient Egyptians there are no real sporting venues unlike those of Greece or Rome (Decker, 1992; Pernecky & Moufakkir, 2015). This is, according to Decker (1992) due to the fact that Egyptians

improvised for many of their sporting activities or that existing buildings were simply used for numerous activities, which also included sporting activities. There were a number of limited sites that were created, however, such as the running track at Djoser where the pharaoh would perform a ritual run as a part of a jubilee festival (Decker, 1992; Silverman, 1997) although this was added to with temporary structures, such as staging, during key festivals. It would be the Roman and Greek cultures who would embrace these rituals, festivals and sporting spectacle and evolve them into fully immersive experiences (Delaney & Madigan, 2015; Pernecky & Moufakkir, 2015).

Ancient Greece and the Olympics

Whilst there is clear evidence of religious ceremonies, rituals, festivals and sporting activity from pre-history, such as ancient Egypt or the Mayan and Aztec cultures, many authors outline ancient Greece as the key starting point of coordinated activity and events (Cashmore, 1996; Coakley, 2009; deLisle, 2014; Pernecky & Moufakkir, 2015; Rojek, Shaw & Veal, 2006). The reasoning for this is that there are more clearly defined records from this Greek period onward, compared to the archaeological or pictorial history that is the only surviving records of the earlier civilizations (Cashmore, 1996; Coakley, 2009; McKay et al, 2011; Rojek, Shaw & Veal, 2006). Despite this there are echoes of these pre-history activities that resonate down throughout history, particularly the link between religious rituals, festivals and sporting activities (Cashmore, 1996; Coakley, 2009; Delaney & Madigan, 2015; Girginov, 2010; Hill, 2011; Masterman, 2009; McKay et al, 2011; Miah & Garcia, 2012; Moufakkir & Pernecky, 2015; Potter, 2012; Rojek et al, 2006).

The modern day Olympics, for example, is actually based upon one element of a broader festival that was held to honour Zeus, the supreme god and ruler of Olympus. Its origins are thought to date back as far as the 10th century BC but its first officially documented recording date to 776BC (Girginov, 2010; Hill, 2011; Jago & Shaw, 1998; Masterman, 2009; Miah & Garcia, 2012; Moufakkir & Pernecky, 2015; Olympics.org, 2012; Pleket, 2004 in Rojek, 2014; Potter, 2012). These ancient Olympic Games were in fact a part of a Pan-Hellenic system of four games, each honouring a different Greek God, and each taking place every four years, resulting in one festival per year (Hill, 2011; Miah & Garcia, 2012). Each of the games was hosted on sacred ground, honouring the Gods – the Olympics were hosted in Olympia, honouring Zeus; the Pythian Games were held at Delphi, in honour of Apollo; The Nemean Games were hosted in Argos and also honoured Zeus; and finally the Isthmian Games were held in Corinth and honoured Poseidon (deLisle, 2014; Girginov, 2010; Young, 2004).

At the time of these ancient games Greece was not a unified country but a number of warring states that were often in conflict with one another, whilst sharing common language and more importantly common gods and rituals (Miah & Garcia, 2012; Potter, 2012). What was significant about these ancient games was that hostilities were often suspended to allow participants and spectators to move safely to and from these games, as well as the religious sanctuary offered by the sacred sites of the games themselves (Girginov, 2010; Miah & Garcia, 2012; Young, 2004). This placed significant importance on rituals and honouring the gods being far more imperative than human affairs, a value that is echoed in the modern Olympics with all countries invited to participate irrespective of political, social and even religious differences (Girginov, 2010; Hill, 2011; Miah & Garcia, 2012; Olympics.org, 2012; Potter, 2012). It also demonstrates the sociological significance that both religion and events played in ancient Greece. The coming together for these events were seen as considerably more important than political differences, and that the whole Greek society must put aside such differences in order to come together to honour the gods.

Many of the sports and competitions witnessed in ancient Greece at these games are still central to the modern Olympics, such as the discus, running (over various distances), wrestling, javelin, long jump, boxing and so on (Girginov, 2010; Masterman, 2009; Miah & Garcia, 2012; Potter, 2012; Weed, 2008). This again demonstrates how events are still learning and evolving from past manifestations and utilising and adapting the practice and processes of activities, competitions, rituals and customs. The most significant difference between these ancient and modern Olympics was that participants in the ancient games partook activities naked (Girginov, 2010; Potter, 2012; Young, 2004). The ancient games were also remarkably well coordinated and promoted with specific event infrastructure, such as gymnasiums and stadiums built and put in place to support the athletes as well as sophisticated competitions to test and develop these athletes (Pleket, 2004; Potter, 2012). The ancient Olympic Games lasted for a millennium, and constantly evolved and developed in terms of size, scale and scope in order to deliver a better festival that honoured the gods as well as satisfying the spectator's experience. This development cannot have happened by chance but through reflection and evolution of practice in delivering these events, which can be likened to the learning and development of a CoP (Wenger, 1998). Religion eventually played a significant part in the cessation of these ancient Olympic festivals when the Christian Roman Emperor Theodosius I outlawed them in 393AD due to their links with Zeus and paganistic beliefs and values (Masterman, 2009; Young, 2004).

The power of the values of the Olympics as a unifying force to bring people and nations together led to the 'Modern Olympics' being reintroduced in Athens in 1896 (Masterman, 2009). Whilst Pierre de Coubertin is regarded as the founder of the modern Olympic movement there were several forerunners that paved the way for its final creation and success. In 1612 Robert Dover, an English lawyer, created and developed the 'Cotswold Olimpik Games' which have been run on and off since its inception (Miah & Garcia, 2012). In 1850 Dr William Penny Brookes created the Wenlock Olympian Games, hosted in the town of Much Wenlock, which programme a number of sporting activities similar to those of the ancient and modern games, and this event also continues to this day (Miah & Garcia, 2012; Potter, 2012; Young, 2004). The Wenlock Games were also visited in 1890 by Pierre de Coubertin who was 'inspired' by the event to create the International Olympic Committee as the organising committee of the modern games, but critically it was developed to enable an international competition rather than a national or local games (Miah & Garcia, 2012; Young, 2004). This development from a regional and national event to an international event demonstrates a CoP characteristic. The event concept of the games has evolved and developed its practice in order to enable it to become a significantly superior event in terms of size, scale and scope (Wenger-Trayner, 2015).

There are three key reasons why Pierre de Coubertin was successful in creating the Olympic movement. Firstly Coubertin's vision and ideology was shared by international movements of the time such as the Red Cross and Scouting movement (Miah & Garcia, 2012). Secondly at this same time there was an "internationalization of sports through codified rules..... which permitted nations to compete against each other on a global scale" (Miah & Garcia, 2012, pg 9). Examples of this can be seen in football with the first international match taking place in 1872, the first international rugby match occurring in 1871 followed by the first British and Irish Lions tour in 1888, and finally the first (recognized) international Cricket match taking place in Australia in 1877 (Bowdin et al, 2011; Hill, 2011). Finally Coubertin's underlying ideology was felt to transcend the sports themselves in that "Olympism is the belief that training both the body and mind is an essential requirement to fulfil human potential" (Miah & Garcia, 2012, pg 9). This reflected the Christian and social ideology of the late nineteenth century in Europe and therefore was easily adopted (Miah & Garcia, 2012). With the Olympic movement now in progress Coubertin and the newly created IOC insisted on the ancient tradition of a four year cycle being reintroduced but with the key caveat that the location changed for each Olympic Games. It has also evolved and developed from a small number of traditional or military style activities or sports (approx. 14 different events in 500 BC) to currently 28 different sports and 304 events within the modern

Olympic sporting event programme (BBC, 2012a; Girginov, 2010; Potter, 2012). The modern Olympics are regularly reviewed and evaluated to ensure that it continues to evolve and encapsulate new events and sporting demands and appetites, creating a continuous cycle of development of practice. This continuous learning cycle can therefore be aligned to a CoP.

Roman Culture

Whilst the Greeks invented and set the benchmark for many of human kinds founding principles and pastimes, such as philosophy, drama, sport, and democracy, it was the Romans who took up the mantle following the Greek decline (Delaney & Madigan, 2015; deLisle, 2014; Pernecky & Moufakkir, 2015; Potter, 2012; Spracklen, 2013). An example of this link between antiquity and modernity is outlined by Korstanje (2009) who determines that the Romans developed and sophisticated the management of these ancient rituals, festivals and events, particularly during a key period between 100BC to 100 AD. Korstanje (2009) further argues that “Romans were pioneers in the organizing of festivals and events” (pp 199) and that the spectacles in the amphitheatres throughout the Empire, with their capacity to hold tens of thousands of spectators, echo through to modernity in the sports stadiums, theatres and religious ceremonies today (deLisle, 2014; Hill, 2011; Korstanje, 2009; Pernecky & Moufakkir, 2015; Welch, 2007). The ‘games’ became a central theme to Roman life and culture and at the height of the Republic the annual games took up seventy-six days of the calendar of events, alongside feast days, religious festivals and political events (Poynton, 1938 in Rojek, 2014; Preston, 2012). This demonstrates not only the importance of events in Roman society but that the Romans learnt from previous events and enhanced practice to maximise the impact that these events had, as they were often linked to political contexts. This learning and enhancement can clearly be viewed in context to a CoP (Wenger, 2003).

Gladiatorial fights, often to the death, date back as far as the fourth century BC (Korstanje, 2009; Potter, 2012; Welch, 2007) and became some of the first sporting ‘super stars’ and that these “gladiators were trained and commercialised” (Korstanje, 2009, pp 200). These gladiatorial exhibitions have similarities to today’s boxing world, where highly trained, highly commercialised, internationally supported boxers, fight in an arena and stadium environment that most ancient Romans would recognize (Hill, 2011; Korstanje, 2009). There was also clear coordination of these Roman activities, as games and spectacles played an important political as well as social role (Bill, 2009; Gwynn, 2012; Pernecky & Moufakkir, 2015; Poynton, 1938; Sommer, 2010) and that at its height the Colosseum would host up to 150 days of games each year (Moufakkir & Pernecky,

2015). Roman culture was very structured and hierarchical, particularly during the Roman Republic, with annual elections to elect the ruling classes of magistrates and senators, and the numerous ranks that supported these (Gwynn, 2012; Sommer, 2010). One of the lesser magistrates was that of 'aediles' who "was responsible for the urban maintenance of Rome, including roads, water supply, food, and games" (Gwynn, 2012, pg 20). This is a clear indication of one of the earliest recognised event management roles, as given the volume of games annually, the aediles needed to ensure these were well managed and well delivered to keep both the populace and their superiors happy. As the role of aediles was often only for a one year period there would have been a need to create series of documentation to aid them in the delivery of their role. The Romans were prolific at keeping meticulous records of all aspects of bureaucracy and this would have included entertainment, spectacles and events (Beard, 2015). This would therefore provide an opportunity to learn from previous years' games and how to replicate and enhance the success of their predecessors, as this in turn would aid their own political standings (Gwynn, 2012). This again demonstrates a learning environment in order to enhance and evolve practice from an events management perspective (Wenger, 1998).

Both Greek and Roman culture often centred on spectacles that pitted man against man or man against beast. In the Greek Olympics this was predominately non-confrontational, with individuals attempting to out run or out throw their opponents, with the only physical interaction being wrestling, boxing and later the 'pancration' (Girginov, 2010). As Girginov (2010) outlines "ancient boxing featured no rounds. The boxers simply hit one another until one of them could not continue" (pg 40). The 'pancration' translates as meaning 'all forms of power' and was a "fierce, no-holds-barred event, [which] combined boxing, wrestling and street fighting, with almost no rules at all" (Girginov, 2010, pg 40) of which a modern equivalent is cage fighting or ultimate fighting championship (Delaney & Madigan, 2015; Potter, 2012). One of the key differences between the Greeks and Romans was that this combative competition was not designed to be to the death, although fatalities did occur (Potter, 2012).

In ancient Rome sporting events and spectacles became more brutal and "they loved chariot racing, mock sea-battles and gladiatorial fights" (Haynes, 2012, pg 209). McKay et al (2011) outline that "criminals, slaves and sometimes free men fought each other or wild animals to the death in Roman arenas as public entertainment" (pg 158) and that for the most part these contests and spectacles were hugely popular (Beard, 2015; Pernecky & Moufakkir, 2015; Poynton, 1938; Sommer, 2010; Zuelow, 2016). The design and building of the huge Colosseum in Rome

demonstrated the importance of events and entertainment spectacles, with a purpose built stadium which could accommodate between 50,000 to 80,000 spectators as well as provide a multi-functioning event venue which could host gladiatorial bouts as well as being flooded to create a 'sea' to recreate famous naval engagements (Haynes, 2012; Hill, 2011; Pernecky & Moufakkir, 2015; Potter, 2012; Poynton, 1938; Sommer, 2010). The Colosseum is the best known example of an amphitheatre but most towns and cities across Rome's Empire had its own amphitheatre that could often accommodate thousands, and even tens of thousands of spectators (Potter, 2012; Poynton, 1938; Welch, 2007).

The design of these amphitheatres and venues developed and evolved over several centuries from relatively simple wooden constructed forums to elaborate and sophisticated arenas (Nolan, 2018; Pernecky & Moufakkir, 2015; Potter, 2012; Welch, 2007). The later designs were centred round creating an arena for entertainment, amusement, and death, and the power in entertaining the masses was clearly understood by those who ruled, who helped in influencing the architectural designs to create spaces that would surprise and satisfy the public's growing appetite in the shows and spectacles (Bill, 2009; Carcopino, 1967; Hopkins & Beard, 2005; Pernecky & Moufakkir, 2015; Potter, 2012; Welch, 2007). In Rome's great Colosseum a hypogea was built under the guidance and influence of Julius Caesar in the first century BC. The hypogea was a huge subterranean staging area directly underneath the Colosseum from which stage sets, animals and even combatants could be raised (and lowered) to the floor of the arena (Hopkins and Beard, 2005; Welch 2007). The hypogea was incredible sophisticated, even by modern standards, and the mechanics and management of such a huge venue and of the variety of 'shows' and games staged was an incredible feat (Coleman, 2010 cited in Barchiesi & Scheidel, 2010). It was all aimed at meeting the demands of the public, and as Carcopino (1967) outlines that even in times of economic difficulties "when treasury shortages compelled them to ration their expenditure, they exhausted their ingenuity to provide the public with more festivals than any people, in any country, at any time, has ever seen" (pg 224).

One of the reasons for differences between Greek and Roman culture was due to the fact that the "Romans placed very low value on a large proportion of human life [and that] slaves and criminals were fair game to be slaughtered in the arena, on a regular basis and in huge numbers" (Haynes, 2012, pg 210). Fighting and dying in the arenas was more preferable for most slaves than dying in the harsh conditions of imperial mines or camps (Haynes, 2012; McKay et al, 2011). Fighting animals in the arena was also popular, although usually one-sided. Whilst men fighting to the

death disappeared as a major spectacle following the fall of Rome, fighting animals continued as a main pastime for centuries, and were often performed during major holy days or feast days (Haynes, 2012; Hill, 2011; Poynton, 1938). There are still examples today of entertainment spectacles which pit man against beast, such as bull fighting in Spain which is seen as intrinsic to its culture, heritage and tradition.

Whilst the Colosseum is well known as a major tourist destination today, and its influence on modern stadiums is difficult to ignore, it was not the largest of entertainment venues in ancient Rome. The Circus Maximus had a capacity five times that of the Colosseum, and could contain “around 250,000 spectators, perhaps a quarter or more of the entire population of Rome” (Haynes, 2012, pg 212). Whilst an array of events took place within the Circus Maximus, including plays, recitals, athletics and some gladiatorial contests, it is pre-dominantly known for chariot racing (Beard, 2015; Haynes, 2012; McKay et al, 2011; Potter, 2012). The circuit was around 1.2 kilometres in length and several teams would race against one another for victory, with spectators cheering on their favourite team, placing bets, drinking, eating and generally enjoying the entertainment and spectacle (Beard, 2015; Haynes, 2012; McKay et al, 2011). Over 2,000 years later and similar scenes can be witnessed at Formula One races, and more specifically at the American NASCAR Races, which use a distinctly familiar layout which clearly echoes the Circus Maximus. Again this is a demonstration of how modern events and social gatherings are intrinsically similar in nature to their ancient forerunners. Despite the popularity of these modern events only two contemporary venues have a larger capacity than the Circus Maximus, being the Indianapolis Motor Speedway (400,000 capacity) and Circuit de la Sarthe (384,000 capacity). Of these only the Indianapolis is a true permanent venue, with the Circuit de la Sarthe being the 24 hour Le Mans circuit which utilises public roads and is only a semi-permanent venue.

Another spectacular entertainment that was perfected by the Romans was that of the triumphal procession, or ‘Triumphs’ as it was often referred to (Beard, 2007; Beard, 2015; Gwynn, 2012). These were military marches through the centre of Rome of the conquering legions and their generals and featured the “flora and fauna of the defeated region, and even personifications of topographical features, [which] were flaunted alongside actual prisoners, whose dispatch marked the culmination of both the route and display” (Coleman, 2010, cited in Barchiesi & Scheidel, 2010, pg 652). Triumphs were hugely political, symbolic, social and religious events as they were designed to recognize the achievement (victory’s in battle) of the military commanders to the people and ruling elite (Beard, 2007; Beard, 2015; Gwynn, 2012).

A successful Roman military commander, as determined by his troops or local populace, would earn the honorary title of Imperator, and would formally acknowledge this by sending a tablet and laurel wreath (known as a 'litterae laureatae'), to the Roman Senate. If the Senate confirmed the victory and its importance his 'salutatio imperatoria' would in turn be confirmed but this was often highly political with persuasion, bribery and threats exchanged in order to secure this confirmation (Beard, 2007; Beard, 2015; Sommer, 2010). A general would remain as an imperator until either the end of his public triumph or until he crossed the 'Pomerium', which marked the sacred boundary of the city of Rome. If the Senate failed to confirm his triumph an imperator could spend months, even years, living outside Rome, awaiting and bidding for a confirmation. Once a triumph was confirmed, however, it often followed a specific process and route through the city, starting "outside the city boundary on the Campus Martius, the Field of Mars. From there the route passed into Rome, down the Circus Maximus, and then up the Via Sacra (Sacred Way) through the Forum, culminating at the temple of Jupiter Optimus Maximus on the Capitol where the general offered sacrifice in thanks for the god's favours" (Gwynn, 2012, pg 30). There was a clear tradition and religious significance placed on these triumph events and clear planning in place to deliver them in order to both impress and suppress the populace (Beard, 2007; Beard, 2015; Gwynn, 2012; Sommer, 2010). The fact that there is a set formula and route to these triumphal events demonstrates a clear event planning process and protocols that need to be followed and managed, to ensure the desired outcome for both the ruling classes and social classes.

Whilst military triumphs are no longer undertaken in this exact format many countries and cultures still conduct huge military displays of power and pageantry to promote to the populace, and rest of the world, of their military might (Beard, 2007; Haynes, 2012). The huge military displays in Russia, North Korea and China are good examples of this. In the UK events such as the 'Changing of the Guard' or 'Trooping the Colours' have a similar, if less threatening, appeal. Military Air Shows (along with other military events) have a similar connection to the Roman Triumphs, in that a country is demonstrating its military capabilities and prowess. As Haynes (2012) outlines the modern world is intrinsically linked to the ancient and can be witnessed in our day to day surroundings and activities. This is particularly true of events and how they are still utilised today, as they have been throughout history, to bring people together to celebrate achievements, to spectate at sporting events, or participate in a religious ritual (Getz & Page, 2016).

Ancient Theatre and Spectacle

Along with sporting, religious and political events, another key pastime that was a mainstream form of entertainment (and propaganda) in both ancient Greece and Rome was that of performances and plays (Beard, 2015; Gwynn, 2012; Haynes, 2012; McKay et al, 2011; Pernecky & Moufakkir, 2015; Poynton, 1938; Sommer, 2010; Sonder, 2004; Spraklen, 2013). Haynes (2012) outlines that the “Greeks invented almost every literary form: tragedy, comedy, lyric poetry, history, philosophical dialogue, [and] biography.... In contrast, the Romans invented only one literary form; satire” (pg 187). The plays were designed to express ideas, social values and philosophical arguments as well as poke fun and criticism at the ruling classes (Goldberg, 2004; Haynes, 2012; McKay et al, 2011; Spraklen, 2013). As McKay et al (2011) outline the “Athenian [Greek] dramatists were the first artists in western society to examine such basic questions as the rights of the individual, the demands of society on the individual, and the nature of good and evil” (pg 76). The construction of one of the earliest theatres also highlights one of the earliest forms of sponsorship, with an Athenian Statesman named Lykourgos paying for the building of the Theatre of Dionysos in Athens in 326BC, before giving it to the people (Masterman, 2007). One of the key reasons for this, as with the funding and sponsorship of the most events in the Greek and Roman period, was to “gain favour and improve position within society” (Masterman, 2007, pg 11).

Despite the decline of the Hellenistic society the Romans were heavily influenced by their art, literature and culture (not to mention religion, law, and philosophy), adopting and adapting it to fit their own social values and style (McKay et al, 2011; Pernecky & Moufakkir, 2015; Poynton, 1938; Sommer, 2010). For both these ancient societies drama was seen as a way of educating, informing, and entertaining as well as controlling and even suppressing the people or ‘Hoi Polloi’ (Greek) or ‘Plebs’ (Roman), who were generally uneducated and open to manipulation and influence from the ruling classes (Haynes, 2012; Masterman, 2007; McKay et al, 2011; Pernecky & Moufakkir, 2015; Poynton, 1938).

Whilst the Greeks and Romans created and evolved the dramatic arts their influence has echoed down the centuries. Throughout the Middle Ages plays were performed for both the aristocracy and for the peasantry (Andrews & Leopold 2013; Goldberg, 2004; Spraklen, 2013), although these were more closely associated with religious festivals and feast days, rather than a frivolous form of entertainment. Drama in the Medieval period was closely associated with the church, which had huge influence over all of society, noble and peasant alike (Masterman, 2007). The Mystery Plays

which are based on stories from the bible stem from this period and are still performed today (Goldberg, 2004; McKay et al, 2011). As well as plays, processions, dancing, and feasting were all linked to religious festivals and the church, although there was a clear social distinction and gap between the nobility and peasantry (Goldberg, 2004; McKay et al, 2011). There were also small troupes of performers who would travel to the towns and villages to perform various plays on mobile stages (Goldberg, 2004; McKay et al, 2011). Nolan (2018) outlines that by the Middle Ages leisure time had become more contained and confined and predominantly associated to religious celebrations and festivals. Most events at this time were focussed on controlling the population in terms of their allegiance to the church and to the state (Andrews & Leopold 2013; Nolan, 2018).

By the Elizabethan period plays and performance were more widespread and professionalised, and a golden age of playwrights plied their trade, such as Marlowe, Webster and Shakespeare (Masterman, 2007; McKay et al, 2011). The arts at this time received huge patronage from nobility and ruling classes, echoing the Greeks and Romans for the funding of public events (Masterman, 2007; McDonnell & Moir, 2014; McKay et al, 2011; Pernecky & Moufakkir, 2015; Spracklen, 2013). As Masterman (2007) points out the “support of English theatre dates back to the 16th century when at least six companies were named after their noble patrons including the Elizabeth I Company” (pg 12) which could also be defined as an early example of a named sponsor. The patronage bestowed on these theatre companies, playwrights and new theatres enabled a resurgence in both dramatic art (and literature as a whole) and growth of audiences to such events, as it was no longer a reserve of the wealthy (Masterman, 2007; McKay et al, 2011). As with the Greek and Roman theatre, the Elizabethan theatre was also seen as an opportunity to educate, inform and entertain as well as influence society (Haynes, 2012; Masterman, 2007).

Over 400 years later and the general public’s demand and appetite for entertainment is stronger than ever, and with the advent of technology and television, coupled with a growth in disposable incomes, events have become a key component in everyday life (Bladen et al, 2012; Bowdin et al, 2011; Dowson & Bassett, 2015; Ferdinand & Kitchin, 2012; Getz & Page, 2016; Shone & Parry, 2013). The recent appetite and growth of ‘reality’ events is a good example of this demand, as despite being televised, many are in front of large audiences and are in fact a televised live event (Shone & Parry, 2013; Spracklen, 2013; Van der Wagen & White, 2010). The similarities between these televised reality events and the ancient games of Rome, for example, are surprising. The general populous give their vocal appreciation or condemnation to the entertainment being provided for them, cheering in support, or booing and chanting ‘off, off, off’ if they do not

approve. Whilst a modern audience may not literally signal the death of an individual, such as the Roman mob giving the thumbs down to end a gladiator's life, they can significantly impact emotionally on those performing for their entertainment, demonstrating that the 'mob' mentality has changed little in over 2,000 years (Haynes, 2012). Again this is a clear demonstration that the social significance and importance of events have been evident throughout history. Events are, and have been through history, a catalyst for generating social gatherings through which symbols of religion, ritual, power and leisure are evident (Getz & Page, 2016).

Medieval Traditions

Just as ancient Greek and Roman festivals and events still resonate today, so are aspects of numerous medieval events still current today. Similar to the Greek and Roman pastimes, the majority of medieval events and activities were also closely linked to festivals and feast days, with the church being prominent in their promotion (Andrews & Leopold 2013; Brailsford, 1992; Edwards, 1993; Goldberg, 2004; Nolan, 2018). The Lord Mayor's Show in London, for example, has been a traditional annual event since 1215, celebrating the procession of the newly appointed Lord Mayor of London to pledge their loyalty to the British Crown (Bowdin et al, 2011; Lord Mayors Show, 2017). The event is now in its 802nd year, and is still rooted in its key traditions of London's demonstration of its commitment and loyalty to the crown, military displays, as well as a more contemporary processions of floats and marching bands (Bowdin et al, 2011; Lord Mayors Show, 2017). The strict route of this procession through London echoes similarities to the Roman triumphs and again demonstrate the link between ancient traditions and events and their modern counterpart.

There was a perceived transition during the Middle Ages where "Greek festivals and Roman spectacles were replaced by a variety of tournaments, hunts, and folk games..... [And] participation during this era tended to be class specific" (Delaney & Madigan, 2015, pg 55). One of the main medieval events of significance were the Tournaments of the 12th to 16th centuries where knights and squires would come together, not in hostility, but in competition (Barber & Barker, 1989; Barker, 1986; Barnes, 2007; Crouch, 2005; Delaney & Madigan, 2015; Goldberg, 2004; Gravett, 1988; McKay et al, 2011). Whether in the Lists (jousts) or Melee (mock battle), these professional soldiers would battle to be tournament champions, in their various disciplines. As Goldberg (2004) outlines in regards to both jousting and tournaments "these were means by which military skills and prowess could be displayed outside the context of war" (pg 119).

The similarities to modern competitions and the competition structure is difficult to ignore. Soldiers and knights fighting or competing in their specialised or favoured discipline, competing in a series of rounds and knockout-stages, with fame and fortune going to the victor, as well as potential financial ruin to some losers (Barber & Barker, 1989; Barnes, 2007; Crouch, 2005; Delaney & Madigan, 2015; Gravett, 1988). The tournaments evolved over the centuries with regulations, rules and rule books developed to aid the combatants, spectators and judges' alike (Barnes, 2007; Gravett, 1988). These tournaments were costly undertakings for the aristocracy to implement and were often associated in context to other celebrations, such as to celebrate a wedding (Barber & Barker, 1989; Barnes, 2007; Delaney & Madigan, 2015). Coordination also took a significant amount of time, again similar modern sporting events. As Barber & Barker (1989) outline that for these tournaments "preparations began months, even years ahead, with the issue of invitations through heralds, and the jousting itself was preceded and followed by elaborate ceremonials, banquets and dances; the whole event was expected to last a full week" (pg 8).

Much like many modern sporting competitions the tournaments were international affairs, not only attracting entrants from around Europe but also offering a range of tournaments across Europe, with France, England, Germany, and southern Europe being the main countries hosting them (Barber & Barker, 1989; Barker, 1986; Barnes, 2007; Delaney & Madigan, 2015; Gravett, 1988). Whilst jousting is no longer be a major sport or competition (other than at re-enactments), elements of these medieval tournaments still are. Modern Equestrian events have similarities to the medieval jousting requirements of excellence, skill, speed, composure, technical ability and the courage to take risks on horseback (Barber & Barker, 1989; Barker, 1986; Barnes, 2007). Similarly the modern Formula 1 or NASCAR racing provides an adrenalin inducing spectator sport. As Crouch (2005) sums up the "tournament resembled in many sense a modern spectator sport, with spectators, chants, national teams, team colours, inflated salaries, transfer fees, celebrity cults and a lifestyle notable for its excesses" (pg i). Tournaments, like many events, were significant social gatherings, where the aristocracy and peasantry could come together to support their 'team' and celebrate and reveal in the pageantry on display, creating a sense of shared experiences and engagement (Crouch, 2005; Gravett, 1988).

Events were also used as political statements. The festivals and games in ancient Greece and Rome, for example, were often sponsored by the Emperor, Senators or leading members of the aristocracy to gain favour with the 'mob' or populace (Delaney & Madigan, 2015; Haynes, 2012; Masterman, 2007; McDonnell & Moir, 2014; Moufakkir & Pernecky, 2015; Skinner & Rukavina,

2003). In the medieval ages Kings (and Queens) would use grand tours or progresses to reinforce their authority and power over the people (Lords and peasants alike), particularly in times of strife and rebellion (Anglo, 1969; Delaney & Madigan, 2015). In 1486 Henry VII undertook a progress across England to quell any further rebellions or resistance following his rise to the throne after defeating the Yorkist King Richard III at Bosworth (Anglo, 1969). This progress was designed to demonstrate his strength and power as well as his humble nature, by giving alms to the poor, listening to grievances, and pardoning many of those who still opposed him (Anglo, 1969). These progresses were no mean undertaking, usually visiting dozens of towns and cities with the King accompanied by “a considerable retinue of nobles, gentleman, and yeoman in ‘defensible array’” (Anglo, 1969, pg 22). In each town and city grand dinners were hosted for the King (usually at the town’s expense) and numerous pageants held around the town to mark these symbolic and historical moments, all in praise and support of the new king (Anglo, 1969).

One of the most spectacular political events to take place in this medieval age of pomp, pageantry and ceremony was that of the Field of the Cloth of Gold in 1520. England was still a relatively small political player at this time (Anglo, 1969; Gravett, 1988; Schama, 2000) and had spent the last few centuries at war with France and, nearly as regularly, Scotland. The key power in Europe at this time was Charles V the Holy Roman Emperor who commanded huge territories and a considerable army. In countering this threat the English King Henry VIII and the French King Francis I entered a peace accord – The Treaty of Universal Peace – which would put aside old grievances. To signal this new union a meeting was designed for Henry VIII and Francis I to meet to discuss further unity between the two traditional enemies, as well as to participate in a variety of tournaments (Anglo, 1969; Clarke, 2010; Schama, 2000).

The meeting point was a field just south of Calais, the last and only English domain in France, where both Henry VIII and Francis I built flamboyant pavilions to house their retinues and host their banquets (Anglo, 1969; Schama, 2000). As Schama (2000) outlines “for weeks on end Francis and Henry competed in displays of outrageous ostentation” (pg 292). It is also noted that the “entire ruling class of England, about 5000 of them, earls, bishops knights of the shire” were also in attendance (Schama, 2000, pg 292), highlighting the importance placed upon this event. The event was exceedingly costly, with each king attempting to surpass the other. Francis I built a “60 foot high pavilion made from strips of blue velvet and cloth of gold sewn with the fleur-de-lis” (Schama, 2000, pg 292), whilst Henry VIII had a 500 foot long “fake wood and canvas castle, heavily crenelated and decorated with the ubiquitous Tudor Rose” (Schama, 2000, pg 292). Over

the course of the weeks the meeting took place huge feasts took place daily with wine flowing from fountains, and mountains of food consumed (Anglo, 1969; Schama, 2000). Both Kings even wrestled each other in one bout, with Francis I emerging victorious. Whilst the event helped to cement the treaty it also aided in draining the purse of France significantly, reducing their ability to make war for a number of years (Clarke, 2010).

Other typical medieval sports that took place and are still in existence are those of football and archery. Football was played by predominately peasant males, in both informal style village games and in challenges with nearby villages and towns, with one of the first references to football being played dating back to 1314 (Brailsford, 1992; Coakley, 2009; Delaney & Madigan, 2015; Edwards, 1993; Goldberg, 2004; Whittock, 2009). Another characteristic pastime in medieval England was archery, which as a military requirement under feudalism, and most male peasants and minor land holders were required by law to be practiced archers. Indeed in 1252 and 1363 laws were passed banning other sports in favour of archery practice (Edwards, 1993; Oman, 1991; Whittock, 2009), which was critical during the on off hostilities with France in the Hundred Years War during this period (Barnes, 2007; Goldberg, 2004). In medieval England football was a relatively minor and insignificant sport played by peasants, but today has become one of the world's largest and most popular sporting pastimes. By contrast archery has declined from a major sporting and legal pastime to a minor sport.

Coordination of some of these medieval and royal events are also still current today. The Pageant Master was (and still is) responsible for the overall coordination of some of these events. The Lord Mayors Show and the Queens Jubilee Pageant are two excellent examples of this (Lord Mayors Show, 2017; Queens Jubilee Pageant, 2012). Similarly there are a number of hereditary titles that are 'responsible' for significant public events today. The Earl Marshall, currently Edward William Fitzalan Howard, the 18th Duke of Norfolk, is responsible for "the organisation of coronations and other State ceremonies" (Royal.gov, 2012) which include state funerals (Royal Central, 2014). All of these examples are 'Event Managers' by modern definition, irrespective of their traditional or symbolic nature. Therefore the implication of all these historical events are still evident today. Irrespective of the evolution in terms of development, technologies, scale, scope and sophistication of events from a modern perspective, events are still a catalyst for social, economic and political gain (Bowdin et al, 2011; Getz, 2005). From a political perspective some modern events are still utilised to advance a personal or national cause, such as the military parades of Russia and China. In regards to economic gain, the cornerstone of modern business events is

concentrated on conferences and exhibitions which acts as a channel for creating new business and generating positive economic impacts (Dowson & Bassett, 2015; Ferdinand & Kitchin, 2017). Overwhelming though events are more focused on functioning as social gatherings to recognise and celebrate special moments, which includes an array of events from personal celebrations, sporting events, to festivals and cultural events (Andrews & Leopold, 2013; Bowdin et al, 2011; Getz, 2005; Goldblatt & Nelson, 2001).

Modern Events

From a 'modern' perspective, from the nineteenth century onwards, there is significantly more coverage and commentary within the event academic literature (Allen et al, 2011; Bowdin et al, 2011; Delaney & Madigan, 2015; Dowson & Bassett, 2015; Ferdinand & Kitchin, 2017; Getz, 2005; Hill, 2011; Page & Connell, 2015; Wunsch, 2008). Examination of the impact of industrialisation is reviewed with the growth and early development of events, such as the Great Exhibition in 1851, advance of modern national and international sports, the development of the modern Olympics, and the emergence of conferences and exhibitions as a cornerstone of the events industry are widely covered (Bowdin et al, 2011; Dowson & Bassett, 2015; Ferdinand & Kitchin, 2017; Frost & Laing, 2013; Getz, 2005; Johansen, 1996 in Rojek, 2014; Page & Connell, 2015). Therefore the intention within this literature review was to examine and demonstrate links between the earlier and often overlooked historical periods with the current event industry and profession. The literature also aids in highlighting that events are not a modern phenomenon but a continuation, evolution and development of an array of social, cultural and political activities (Bowdin et al, 2011; Dowson & Bassett, 2015; Ferdinand & Kitchin, 2017; Page & Connell, 2015; Pernecky & Moufakkir, 2015).

The 'Events and Societies' model (figure 2.4) developed by Pernecky & Moufakkir (2015) demonstrates that over time as societies have evolved and developed then events have also evolved in conjunction with this, becoming ever more complex and sophisticated but intrinsically linked with its social and cultural heritage. As Pernecky & Moufakkir (2015) posit events "have contributed to the making and sustaining of societies and the complex socio-cultural-political worlds in which we coexist" (pg 9).

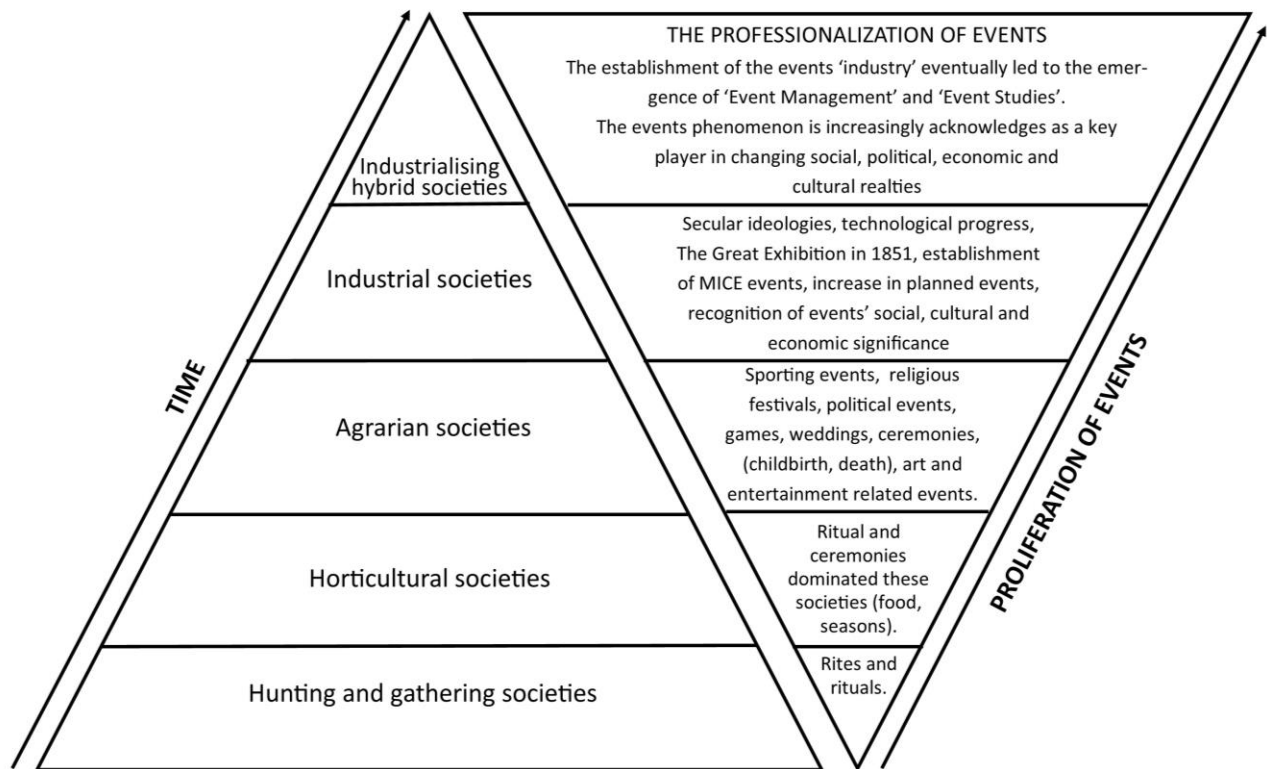


Figure 2.4 Events and Societies, Pernecky & Moufakkir (2015, pg 5).

This contribution is also evident in the elements and examples of communities of practice that are contained within this historical perspective. One of the fundamental principles of CoP is that they are designed to enable evolution of ideas, concepts and practice (Wenger et al, 2002). Throughout history, and as highlighted within the literature previously, there are clear examples of learning and developing ideas, concepts and practices to advance the events and festivals being undertaken. For example Potter (2012) outlines that over time the Ancient Olympic Games evolved from only a couple of running events, to numerous competitions that developed over decades to a sophisticated and complex series of sporting activities. This evolution can only have occurred through learning from past experiences, sharing this knowledge, and advancing the concept and practice (Wenger et al, 2002).

Similarly the Romans learnt and developed the practices of the Greeks, and advanced their events over time to become significantly more sophisticated, and developing purpose built stadiums to host these events (Beard, 2015). The tournaments of mediaeval Europe also show advancement of ideas and practice, which is evident in the development of written rules and regulations (Barnes, 2007). These historical developments cannot happen in isolation and therefore, if considered in context to CoP, it can be assumed that learning has taken place within specific groups (organisers)

to ensure consistency and enable this development (Wenger, 2003; Wenger & Snyder, 2000; Wenger-Trayner, 2015).

Halbwirth & Toohey (2001) review how the development and enhancement of knowledge management is critical for events, and cite the Olympic Games management and development as an example of the need to create and share knowledge, ideas, initiatives and practice, to improve the quality of the event. Halbwirth & Toohey (2001) outline that “event organisers, just as other businesses, need to successfully capture, share, manage and harness their knowledge” (pg 127) as this aids in continuity and consistency of event delivery. Whist Halbwirth & Toohey (2001) use the Sydney Olympics and the Organising Committee of the Olympic Games as their case study, the concepts of organisational learning, knowledge management and knowledge transfer outlined are equally compatible with communities of practice. This is because the organisers are working together to resolve particular problems in a set ‘domain’ and enhance practice and knowledge. It can therefore be argued that a CoP framework can apply to the development of knowledge and practice of events throughout the historical development. There is clear evidence within the historical context examined of the evolution of ideas, concepts, delivery, size, scale, complexity and sophistication of events. This is true from a holistic perspective but also evident from within the various cultures explored with influence and advancements from within and across cultures apparent. The ‘Events and Societies’ model (figure 2.4) highlights that as societies developed and progressed culturally and intellectually, in line with increasing leisure time and disposable incomes, that events have evolved in conjunction with this, and are intrinsically linked. Events are therefore not a modern phenomenon but a continually evolving social manifestation built upon millennia of learning and development that are ultimately aimed at bringing people together. Finally this contextualisation of the historical perspective of events provides a development of the current academic knowledge and contributes to the ongoing discussion on the importance of the history of events. The literature examined still only comprises a small example of this historical context and therefore there is potential for further opportunities to develop this. The demonstration of characteristics of CoP in this historical context is important in establishing that CoP is evident throughout history as well as in a modern context. This provides a contribution to knowledge in this regard.

Defining Events Management

The links between contemporary events, festivals and celebrations are clearly rooted within human history, both recent and ancient. In fact the word ‘event’ stems from antiquity and is

“derived from the Latin word *e-venire*, which means outcome” (Goldblatt, 2011, pg 6) and is conjugation of the Latin word ‘*evenio*’ which means to happen or to occur. The only significant change is the relatively recent development of ‘Event Management’ as both a field of academic study and research, as well as a practical occupation (Beech et al, 2014; Bowdin et al, 2011; Dowson & Bassett, 2015; Ferdinand & Kitchin, 2017; Getz, 2005; Getz, 2007; Page & Connell, 2015; Quinn, 2013). Whilst many academics acknowledge aspects of the historical foundations of modern event management there are some significant differences in the overall definition of event management (Bowdin et al, 2011; Dowson & Bassett, 2015; Ferdinand & Kitchin, 2017; Getz, 2005; Getz, 2007; Jago & Shaw, 1998; Page & Connell, 2015; Quinn, 2013). By exploring how events are defined, the typologies of events, and the development of the events profession this aligns to objectives two and three, as aspects of scope and scale will be examined and characteristics and notions of community that are evident with events.

According to Goldblatt & Nelson (2001) events management is defined in two significant ways. Firstly it defines events as being “a function requiring public assembly for the purpose of celebration, education, marketing, and reunion” (pg 71). Furthermore events are also outlined as being “the process that includes research, design, planning, coordinating, and evaluation of events” (Goldblatt & Nelson, 2001, pg 71). Getz (2007) outlines that events are a “temporal phenomena.... they only occur once” (pg18) and events management is concerned with the process by which “planned events happen by conscious human design, created by organisations with many stakeholders with specific goals in mind” (pg 13). Andrews and Leopold (2013) comment that events are “based in society and involve people. They [events] comprise interactions between people and places and they have costs and benefits” (pg 1). These definitions highlight the fact that events are a social and cultural phenomenon irrespective if they are for personal, religious, political or business reasons.

It is this planned event processes which will be examined within this research. Numerous authors such as Watt (1998), Berridge (2007), Shone & Parry (2013), Bladen et al (2012) and Van der Wagen (2007a) cite Goldblatt (1990) and Getz (2005) as providing the most definitive definition of what an event is. According to Goldblatt (1990) a “special event recognises an unique moment in time with ceremony and ritual to satisfy specific needs” (cited in Berridge, 2007, pg 5) which is similar in essence to Getz (2005) who comments that events are “an opportunity for leisure, social or cultural experience outside the normal range of choices or beyond everyday experience” (cited in Berridge, 2007, pg 5). Bladen et al (2012) comment that events “are temporary and purposive

gatherings of people” (pg 3) and that events possess four key characteristics of being temporary, they gather people together, they are ritualistic and are unique, one-off occurrence or happening. This is true from the historical perspectives previously reviewed as well as within a contemporary standpoint.

Furthermore Goldblatt (2011) comments that a “special event is that which is different from a normal day of living” (Pg 6). Whilst events are significantly different from the ‘normal day’ they are also seen today as “an integral part of daily life” (Ferdinand & Kitchin, 2012, pg 7). Watt (1998) cites Wilkinson (1988) as providing a key definition in that a “special event is a one-off happening designed to meet specific needs at any given time” (Watt, 1998, pg 1). Watt (1998) also echoes Getz (2007) perspective that events are intentionally designed and created by outlining that to make events successful that “somebody has to make it happen” (pg 2). Similarly Raj, Walters & Rashid (2009) outline that “event management is the capability and control of the process of purpose, people and place” (pg 11), which supports the notion that events must be created and controlled. Shone & Parry (2013) outline a more distinct definition in that:

“special events are that phenomenon arising from those non-routine occasions which have leisure, cultural, personal or organizational objectives set apart from the normal activity of daily life, and whose purpose is to enlighten, celebrate, entertain or challenge the experience of a group of people” (pg 6).

One of the most distinct themes coming from the literature is that an ‘event’ is a non-routine happening, and that to differentiate events from the everyday, many authors use the term ‘Special Event’ (Bowdin et al, 2011; Ferdinand & Kitchin, 2017; Getz 2007; Getz, 1989 in Rojek, 2014; Goldblatt, 2011; Jago & Shaw, 1998; Matthews, 2008; Quinn, 2013; Shone & Parry, 2013; Watt, 1998). Allen et al (2008) discuss that the term ‘special event’ “has been coined to describe specific rituals, presentations, performances or celebrations that are consciously planned and created” (pg 11). Furthermore these special events are managed, designed, implemented and delivered for the benefit of the consumer, spectator, participant or end user, as well as a variety of social, cultural, community, and organisational objectives (Allen et al, 2008; Berridge, 2007; Getz, 1989; Getz, 2005; Jackson, 2013; Quinn, 2013; Raj et al, 2009; Shone & Parry 2013; Smith, 2012; Van der Wagen, 2007a; Xie & Sinwald, 2016).

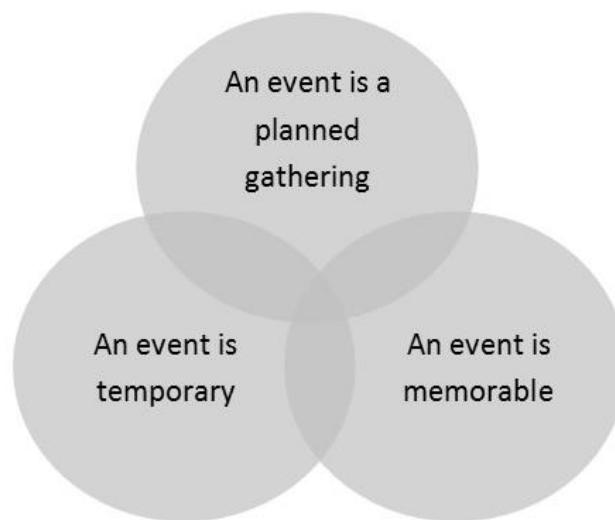


Figure 2.5 Defining an Event, Dowson and Bassett (2015, pg 2).

Dowson and Bassett (2015) provide a definition, as shown in figure 2.5, that contains three specific aspects, in that “an event is a planned gathering with a purpose” and “is memorable or special” and finally that an “event is temporary” (pg 3). This ties into the overall academic consensus that events are outside the normal every day routines and are specifically designed. Jackson (2013) echo’s this by outlining the two key characteristics of events is that “each is unique; and they are temporary” (pg 2). Jackson (2013) then provides a more direct definition by commenting that “events are essentially happenings constructed to bring together people for a defined period of time to achieve an identified purpose” (pg 2).

There are, interestingly, a significant number of authors who do not provide any definition of what events or events management is (Silvers, 2008; Silvers, 2012; Tum et al, 2006; Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie, 2004). This is possibly due to two reasons. Firstly that students, researchers, and practitioners are assumed to have an understanding of what events and event management comprise of. Secondly that an accurate definition is potentially too complex to define sufficiently. Quinn (2013) argues the latter point due to the relative youth of the academic field of event management, meaning a “certain haziness characterises the definitions of festival and event terminology and contributors to the literature have struggled with the task of agreeing definitions” (pg 14). Quinn (2013) determines and defines events management as being concerned with the practice of creating events and that it “involves designing, planning, marketing and staging events, managing the logistics, legal compliance and risk issues involved, and evaluating and reporting after the event” (pg 38).

Events are therefore created and designed experiences which stakeholders engage and interact with (Berridge, 2007; Crowther et al, 2015; Getz, 2005; Getz & Page, 2016; Jackson, 2013; Nordvall, Pettersson, Svensson & Brown, 2014; Quinn, 2013; Raj et al, 2009; Shone & Parry 2010; Smith, 2012; Van der Wagen, 2007a; Xie & Sinwald, 2016). Furthermore events are also being regularly used as a strategic marketing tool to promote a brand, service, organisation or place in order to enhance its reputation (Gerritsen & van Olderen, 2014; Jackson, 2013; Lyes et al, 2016; Preston, 2012; Reic, 2017; Richards & Palmer, 2010). To be intentionally designed and managed for positive stakeholder and brand outcomes, events must be seen “as a professional field of practice, [therefore] events management requires sophisticated skills in strategic planning, risk analysis, marketing, budgeting, cash flow planning and human resource management” (Van der Wagen, 2007a, pg x).

It is these skills and processes that help ensure the events are risk adverse and successful, whether through financial gain or growth of brand and reputation. From these numerous perspectives and definitions this research proposes that events should be defined as:

“a planned activity that is outside the normal daily routine that brings people together for an intended purpose with an intended outcome”.

This definition covers all events irrespective of size, scale, typology, and whether for commercial or personal outcomes. It also represents a contribution to knowledge and the event literature.

Events management, as an overarching academic subject can also be seen as the core ‘domain’ that connects and brings the event community(s) together. As outlined previously Wenger et al (2002) commented that “the domain inspires members to contribute and participate, guides their learning, and gives meaning to their actions” (pg 28). As the event literature, practice and development of events has rapidly increased in the last 25 years, one of the obvious reasons for this is that communities of practice have been in place to help enhance the knowledge, dissemination of knowledge, and enhanced practice. The fact that the event industry and event academia continue to build and share this knowledge and practice (Getz, 2007) is again evidence of CoP. The events management industry and academia, whilst not explicitly termed as a CoP, can be viewed as such, and this is equally true of its historical perspective and evolution. As Wenger (1998) clearly outlines “a community of practice need not be reified as such in the discourse of its participants” (pg 125) but share the same characteristics and traits. The implication, therefore, is to identify evidence of these characteristics to aid in demonstrating that events managements operates in keeping with a CoP.

Event Typology and Classification of Events

As previously outlined the definitions for events management do not take into account the size, scale or type that events can be categorized within. It is critical to appreciate this classification and the various typologies as it highlights how events are perceived within the academic literature and also any potential gaps within this. In terms of classification there is an array of academics that classify events initially based on size and scale, using the key defining terms of 'Community', 'Hallmark', 'Major' and 'Mega' events (Allen et al, 2011; Andrews & Leopold, 2013; Beech et al, 2014; Bowdin et al, 2011; Getz, 2005; Getz, 2007; Getz & Page, 2016; Parent & Smith-Swan, 2013; Van der Wagen, 2007a; Van der Wagen & White, 2010).

It is determined that in context to these common classifications that the larger the size or scale of an event the more complexity there is in the planning, resourcing, management, delivery and impacts of the event, as outlined in figure 2.6 (Allen et al, 2011; Bowdin et al, 2011; Getz & Page, 2016; Martin & Cazarre, 2016).

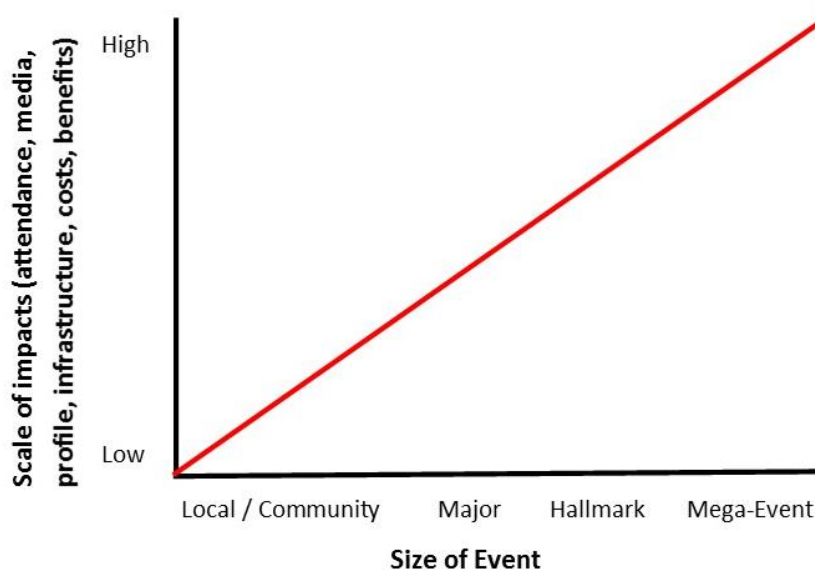


Figure 2.6 Size and Scale of events, Allen, O'Toole, Harris & McDonnell (2011, pg 12).

There are distinct definitions provided for each of these four categories of events. According to Dowson and Bassett (2015) 'Local / Community' events are defined as being focussed on "bringing members of the local community together" (pg 5) and are aimed at a local audience "for their social, fun and entertainment value" (Allen et al, 2011, pg 14). 'Local / Community' events are generally small in size and scale, and also in terms of audience numbers that are attracted which is overwhelmingly from the local area. 'Major' events differ in that whilst they still attract a significant local interest and local audience (attendees) they also "attract visitors from outside the

local region and often in large numbers” (Dowson & Bassett, 2015, pg 5). Major events are therefore designed at attracting tourism for the region or city (Bowdin et al, 2011; Dowson & Bassett, 2015; Getz, 2007; Getz & Page, 2016; Van der Wagen, 2007a) and have an increased level of complexity in the planning and management in comparison to community events, due to the increased impact that the major event will potentially have.

According to Allen et al (2011) ‘Hallmark’ events “refers to those events that become so identified with the spirit or ethos of a town, city or region that they become synonymous with the name of the place, and gain widespread recognition and awareness” (pg 13). An example of this would be the Edinburgh Festival or Glastonbury, and similar to major events are designed to attract increasing tourist numbers that would be in the hundreds of thousands (Bowdin et al, 2011; Dowson & Bassett, 2015; Getz, 2007; Getz & Page, 2016; Van der Wagen, 2007a). Hallmark events also witness another increase in the complexity and length of time that the planning and management undertakes, with the event planning process lasting a year or longer, with higher economic and social impacts at stake.

Finally ‘Mega Events’ are the most significant and most important due to their size and prestige, and that these “should exceed one million visitors and be ‘must-see’ in nature, [as well as] attract worldwide publicity” (Getz & Page, 2016, pg 59). Examples of ‘Mega Events’ include the Olympics and World Cups. Mega events have the highest level of complexity and lengthiest time of planning and management. The event planning process can last several years with intricate supply chains and stakeholder management, as well as exceptionally high economic, political, social and cultural impacts at risk. Whilst these four categories of events aid in providing some context of the size and scale of events they are rather limited in outlining the varieties (scope) and types of events that exist. Table 2.2 outlines the differing perspectives on the typology or categorisation of events from a range of event academics and has been compiled to demonstrate the wide range of classifications and typologies that currently exist

| Getz (2007) | Van der Wagen (2007) | Bowdin et al (2011) | Goldblatt (2011) | Silvers (2012) | Allen et al (2011) | Raj et al (2009) | Raj et al (2013) | Shone & Parry (2013) | Getz & Page (2016) |
|--------------------------|--|---------------------|---------------------------|------------------------------------|--------------------|-------------------------------|-------------------------------|--|--------------------------|
| Cultural Celebrations | Sporting | Cultural Events | Civic Events | Business & Corporate Events | Festivals | Religious Events | Sporting Events | Leisure Events (Leisure, Sport, Recreation) | Cultural Celebrations |
| Political & State | Entertainment, Arts & Cultural Events | Sports Events | Expositions / Exhibitions | Cause-related & Fundraising Events | Sports Events | Cultural Events | Corporate Events | Cultural Events (Ceremonial, Sacred, Heritage, Art, Folklore) | Business & Trade |
| Arts & Entertainment | Commercial, Marketing & Promotional Events | Business Events | Fairs & Festivals | Exhibitions, Expositions & Fairs | Business Events | Musical Events | Musical Events | Organisational Events (Commercial, Political, Charitable, Sales) | Arts & Entertainment |
| Business & Trade | Meetings, Conventions & Exhibitions. | | Hallmark Events | Entertainment & Leisure Events | | Sporting Events | Cultural Events | Personal Events (Weddings, Birthdays, Anniversaries) | Educational & Scientific |
| Educational & Scientific | Family Events | | Hospitality | Festivals | | Personal / Private Events | Commercial / Business Events | | Sport & Recreation |
| Sport Competition | Fundraising | | Meetings & Conferences | Government & Civic Events | | Political / Government Events | Political / Government Events | | Political & State |
| Recreational | Miscellaneous Events | | Retail Events | Marketing & Convention Events | | Commercial / Business Events | Personal / Private Events | | Private Functions |
| Private Events | | | Social Events | Social Events | | Corporate Events | Religious Events | | |
| | | | Sports Events | Sports Events | | | | | |
| | | | Tourism Events | | | | | | |

Table 2.2 Typology of Events by academic authors.

Whilst there appear to be some differing perspectives on some of the typologies, all of the academics reviewed agree on the ‘core’ types and categories of events. The four core types and categories of events that are common amongst all these academics are those of Business Events (meetings, conferences, exhibitions); Personal, Social or Private Events (weddings, parties, celebrations); Art and Cultural Events (festivals, art and performance based); and Sports Events (competitions, matches, world cups from both a participant and spectator perspective) (Bowdin et al, 2011; Getz, 2005; Getz & Page, 2016; Goldblatt, 2011; Nordvall et al, 2014; Raj et al, 2009; Shone & Parry, 2013; Silvers, 2012; Van der Wagen, 2007a).

The information presented in Table 2.2 outlines the Typology of Events as defined by each of the leading event management academics, and is recorded in the order as prescribed by each author. There are some clear differences across these event typologies. Four academics identify Political, Government or Civic events as a unique category (Getz, 2007; Goldblatt, 2011; Raj et al, 2009; Raj et al, 2013; Silvers, 2012). Only three represent Fundraising or Cause-Related Events as a unique type (Getz, 2007; Silvers, 2012; Van der Wagen, 2007a), although Shone and Parry (2013) do account for charitable activities under the broader ‘Organizational Events’ context. Similarly Marketing or Promotional Events also only appear twice (Silvers, 2012; Van der Wagen, 2007a).

Hospitality, a key but ultimately separate aspect of business orientated events, only appears once (Goldblatt, 2011). There are also a number of individual entries which stand out due to their nature and fact that they are not included by any of the other academics. These unique typologies and categories include Tourism Events (Goldblatt, 2011), Retail Events (Goldblatt, 2011), Educational Events (Getz, 2007; Getz & Page, 2016), Musical Events (Raj et al, 2009; Raj et al, 2013), and Religious Events (Raj et al, 2009; Raj et al, 2013). The fact that only one academic highlights religious events as a significant type is interesting, particularly when considering that historically events and festivals have traditionally been linked to religious celebration, as outlined previously (Goldberg, 2004; Nolan, 2018; McKay et al, 2011).

These differences also highlight the disparities of how events are interpreted and perceived in determining which typology or category they fit into. A number of authors provide only three or four overall categories in total, with Bowdin et al (2011) and Allen et al (2011) determining that all events fit into either the categories of Cultural or Festival Events, Sports Events and Business Events. This limited perspective is potentially undermining the size, scale, scope and complexity of events management which is positioned as being sophisticated, complex and multifaceted in nature (Beech et al, 2014; Bowdin et al, 2011; Dowson & Bassett, 2015; Getz & Page, 2016; Parent & Smith-Swan, 2013; Raj et al, 2017; Van der Wagen & White, 2010). Similarly Shone and Parry (2013) only classify four typologies for events which encompasses the areas of Leisure, Cultural, Organisation and Personal Events. It is then assumed by these academics that all events, irrespective of size, scale or theme then fit into one of these typologies and categories, which could limit their impact in terms of appreciating the complexity of the events being categorised. The remaining authors, however, are far more prescriptive in determining the various types or categories that events fit into.

A number of leading academics also provide either a classification or typological model to highlight the significant features and elements that the key types of event possess. Getz (1997) provides a detailed breakdown that attempts to categorize the types and nature of events. Getz (1997) breaks these into eight distinct sections but clearly outlines that “any classification is bound to be incomplete” (pg 6), which is due to the variety and complexity of the events industry. Getz (1997) also points out that “depending on the purpose and circumstances, events can fall into more than one category” (pg 6). Again this demonstrates the potential weakness in categorising events as different academics will perceive an alternative classification for how the event type should be categorised, meaning that events are susceptible to the subjectivity of the individual perspective.

The eight sections that Getz (1997) indicates as being the main typologies are Cultural Celebrations; Art and Entertainment events; Business and Trade events; Sports Competitions; Educational and Scientific events; Recreational events; Political and State events; and Private Events, as outlined in figure 2.7. What is beneficial within this typology is that Getz (1997) breaks down each of these categories to include and highlight examples and characteristics of each. This is valuable as it clearly aids in defining and contextualising the differing categories within the overall typology, making it explicit of the nature of these differing events.

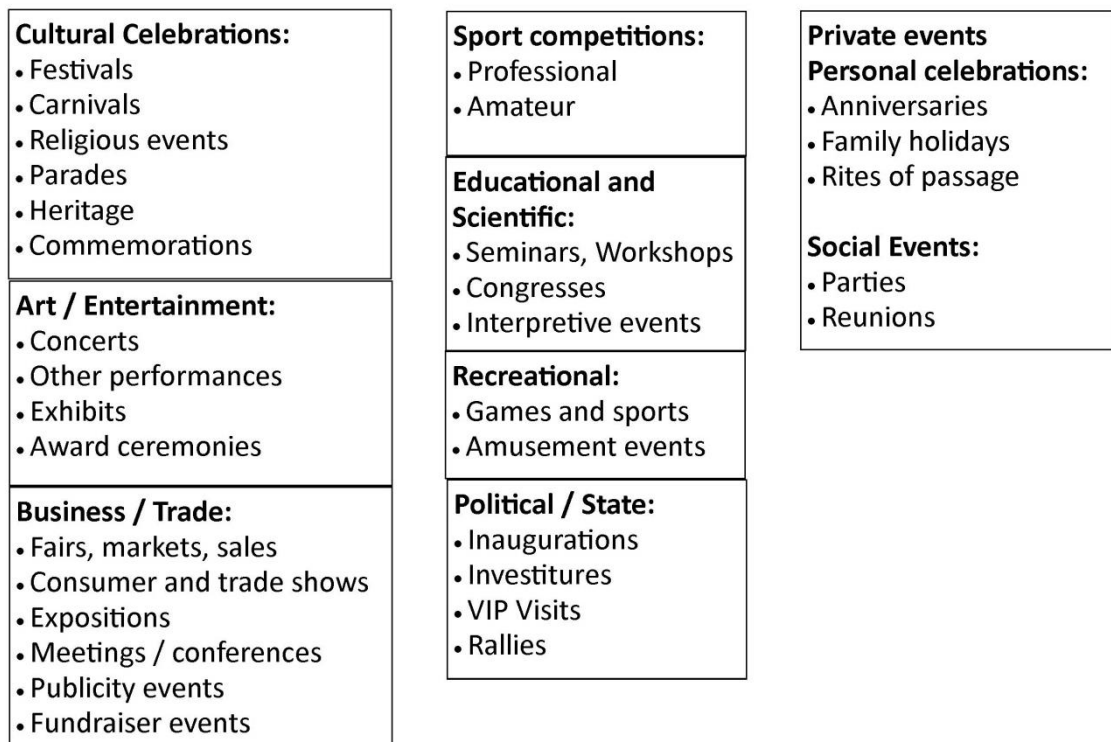


Figure 2.7 Typology of Planned Events, Getz (1997, pg 7).

Getz (2005) presents an altered and far more simplistic and potentially limited model of Event Typology by contrast to his 1997 typology (figure 2.8). Getz (2005) typology is presented in four distinct blocks (compared to three previously) with again eight distinct types. One key difference is that unlike Getz's (1997) typology with eight distinct and separate sections, Getz (2005) has event types that have overlapping themes. For example Sport Competition and Recreational events are matched together, and Cultural Celebrations, Political and State events and Arts and Entertainment events are grouped together and so on. These groupings are also different in ordering from those presented in the 1997 version. Whilst Getz (2005) typology is a more simplistic approach and does present these key elements and types clearly and distinctly, it lacks the depth and clarity of the 1997 typology.

Given the complexity of the events industry that Getz (1997 & 2005) alludes to it would have been far more beneficial to present the level of detail and breakdown of event types from the 1997 model within the updated 2005 version. In fact the Getz (1997) is the most robust and detailed of all the typology models represented. Whilst many of the academic authors do explain and outline the characteristics of each type of event, the models are relatively simplistic in their design, which reduces their impact and quality as well as their potential usefulness to academics, students and event practitioners alike.

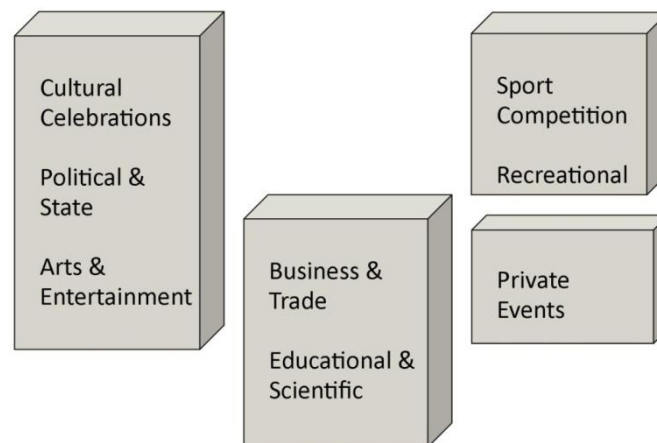


Figure 2.8 Typology of Events, Getz (2005, pg 19).

Raj et al (2009) presents the most effective and simplest breakdown of the event typology presenting eight distinct categories (figure 2.9). Whilst five of the eight are the same as those highlighted by Getz (2005) there are three that are distinct by their inclusion. Religious Events (as previously outlined) are significant due to their historical link to events in terms of the ritualistic nature of events and festivals, as well as religious ceremonies that are celebrated as events, such as weddings, christenings, Christmas and even funerals. Musical events are also included as a separate category as the growth of music events and festivals in the last 15 years alone has been extraordinary. Along with annual and regular concerts, performances and gigs (which have been a musical staple for centuries) the development of music festivals has been relatively new and there are now over 500 music festivals in the UK alone (UK Music, 2015).

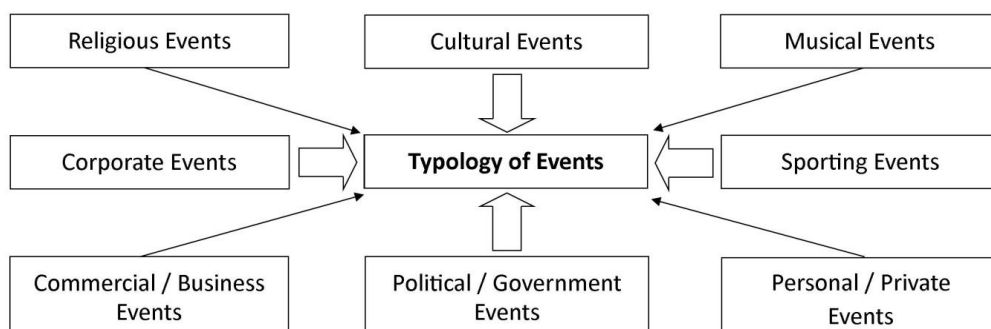


Figure 2.9 Typology of Events, Raj et al (2009, pg 3).

Raj et al (2009) also make the distinction between Corporate Events and Commercial or Business Events. The key difference is that Corporate Events will predominately focus on corporate led events as well as corporate hospitality for events, which are used by business to entertain clients, and therefore indirectly used to promote a business and service, and lead to increased sales. Commercial or Business Events, by comparison, is focussed upon events that have a direct marketing, promotion or sales impact for the organisation, for example a conference or exhibition. Raj et al (2013) updated the aesthetic design of the event typology model and altered the order slightly (as outlined in table 2.2) but made no changes to the types of events represented, which again demonstrates the aesthetic and subjective perspectives on categorising events.

Shone & Parry (2013) by contrast only identify four key aspects of event typology as they posit that all events can be easily identified within each category (figure 2.10). Whilst this provides the most simplistic view it fails to fully appreciate the complexity and diversity of the events industry, an aspect that is reflected by Getz (1997, 2005), and Raj et al (2009, 2013). Shone & Parry (2013) do however attempt to contextualise each of the four categories by using indicative examples to highlight which type of event aligns to each category.

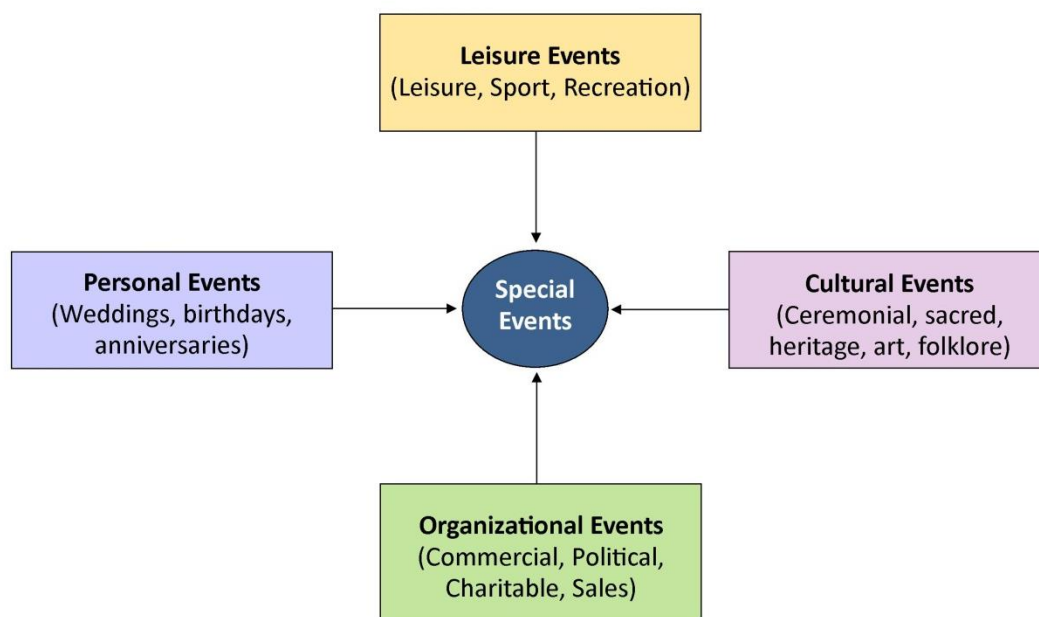


Figure 2.10 Typology of Events Model, Shone & Parry (2013, pg 7).

One model that does present an overview of the types and nature of events, whilst simultaneously demonstrating the complexity and variety of events, is that of Nufer (2002, as cited in Thomas, Hermes & Loos, 2008) as seen in figure 2.11. Nufer (2002) shies away from examining events by type and instead examines events by their orientation and how they are coordinated. Nufer (2002) examines three key elements as the basis for his model which considers the concept of the event,

the focus of the event and the target of the event. The 'concept' is concerned with the idea or nature of what the event is, i.e. a conference, a festival and so on, and what the objectives are for the event, such as a marketing opportunity or to simply experience the event (Martin & Cazarre, 2016; Nufer, 2002). The 'focus' is concerned with determining if the event is for recreational purposes, information or entertainment, or work and business focussed (Martin & Cazarre, 2016; Nufer, 2002). In terms of the target audience again there are three elements. Is it targeted in-house, to those within an organisation, group or social collective, a mixture of those internal as well as those external to that organisation, group or collective, and finally only to those externally (Martin & Cazarre, 2016; Nufer, 2002).

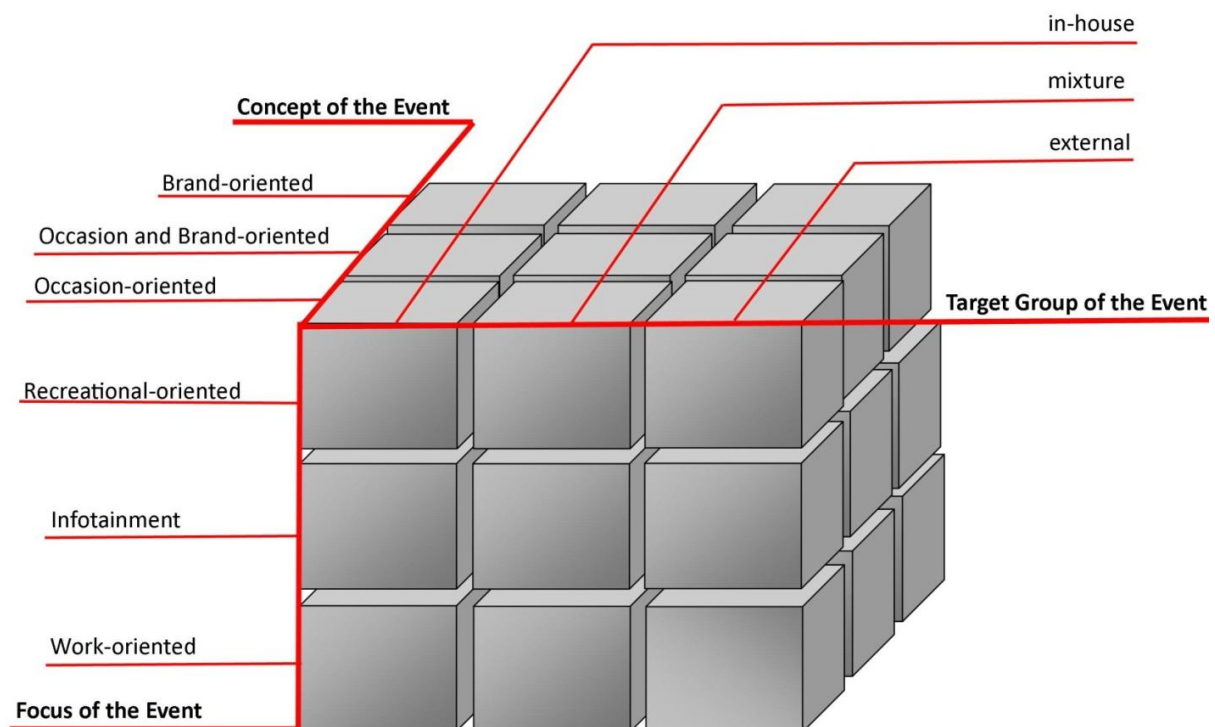


Figure 2.11 Classification of Events, Nufer (2002 as cited in Thomas, Hermes & Loos, 2008, pg 40).

Whilst Nufer's (2002) model may not be as easy to instantly penetrate it does lend itself to any type, size, scale or category of events. All event types can be identified within this model. For example a music festival that is promoting a particular music genre for entertainment purposes to a diverse audience, to a business conference that is work-orientated, which is promoted to an in-house group or collective (Martin & Cazarre, 2016). This model is potentially more appropriate to use in quickly evaluating and anticipating how an event can be designed and used, and could therefore be utilised in the initial planning stages of an event to aid the event professional in developing the concept, ensuring it is fit for purpose and with a clear objective and audience (Thomas et al, 2008). It is in determining where events fit in their typology and classification that is

imperative to event professionals, as this will have an impact on the outcomes of the event, and in its overall success (Getz, 2007; Goldblatt, 2011; Raj et al, 2013; Silvers, 2012).

Whilst the classification and typologies of events can aid in defining the numerous sectors that events can be categorised in, it is the lack of consistency and perceived subjectivity which is of potential concern. As previously outlined in table 2.2 there are a variety of differences in determining the typologies and categories of events outside the core types of events – which were determined as being those of Business Events, Sporting Events, Leisure or Recreational Events, Personal Events, and Cultural Events. It is the niche categories that are of most interest as these represent some of the currently under explored, and therefore potentially undervalued, event sectors. Among these is charity fundraising events, which despite being included by four academic authors, has exceedingly scarce event specific literature examining this sector and its importance and role within the overall events industry. This research is aiming to examine the role that charity fundraising events play within the events industry and that potentially its impact is far more significant than currently perceived. Furthermore the research proposes to develop a typology of charity events that examines how events are delivered in conjunction with their numerous stakeholders. Charities have become far more professional in their development and operational and strategic management, and the vast array of events that charities undertake has similarly become far more professional in recent years (Cox, 2017; Webber, 2004).

These typologies and categories can also be viewed within context to communities of practice as each one represents a more specific 'domain' or sub domain within the overall events management context. As previously outlined a 'domain' area can be connected to any subject matter, a sporting interest, research area, educational ideas, political motivations and so on (Snyder & Briggs, 2003). The typologies also identify where interested groups would align in order to enhance knowledge, practice and profession in line with the domain (Wenger, 2002). By refining and presenting a clear overall typology, particularly for charity fundraising events, it is possible to see where the community and domains meet and interlink. These typologies are also intrinsically linked to how the event profession has and continues to develop and evolve, with differencing areas of event practice and expertise. However, a potential weakness, as previously outlined is the subjective nature of how event typologies have been developed, and demonstrates that a CoP is not always a perfect framework as there will be differences of ideas, opinions and concepts (Hislop, 2013; Kerno, 2008; Murillo, 2011).

Events as a Profession

The growing awareness and economic value of events – irrespective of whether they are for profit or not-for-profit organisations – means the stakes are high (Allen, 2003; Dowson & Bassett, 2015; Getz & Page, 2016; Getz & Wicks, 1994; Sharples, Crowther, May & Orefice, 2014; Rojek, 2012; Van der Wagen, 2007a). Beech et al (2014) outline that “events management can be seen as an industry that has undergone phenomenal growth, coupled with increased consumer awareness and choice” (pg 34). This means that the event product and experience needs to be of a high quality, high standard, and maintain consistency from one event to the next, particularly in organisations that run multiple events annually. The bottom line is not the only thing that can be affected if outstanding attention to detail and organisation is not adhered to (Robertson, June & Lockstone-Binney, 2014). Along with the obvious financial risk, there is also health and safety issues to consider, as well as PR or reputation, brand and image risk, if things went wrong (Dowson & Bassett, 2015; Sharples et al, 2014; Getz & Page, 2016; Silvers, 2008; Silvers, Bowdin, O’Toole & Nelson, 2006).

As Silvers (2012) points out the “sophistication of the world’s major events, and indeed events in general, and their experiential rise has seen each project become more and more complicated and the stakes become higher. It follows that the people making these events are required to be more experienced and professional” (pg ix). It is this growth in both the event industry and the need for specialist event professionals that has helped drive the ‘profession’ of events management forward (Allen, 2003; Bladen & Kennell, 2014; Ellert, Schafmeister, Wawrzinek & Gassner, 2015; Jaing & Schmader, 2014). As Silvers (2012) elaborates “education, training, and indeed academic qualifications are now a pre-requisite for entry into the [event] industry” (pg ix).

As Getz (2005) explains “event practitioners belong to a relatively new and rapidly growing career field” (pg 32). This rapid growth, combined with the value of the industry has led to a need for greater quality in event professionals the last 15 years, which has resulted in an explosion in university event management degree programmes in the UK alone (Barron & Leask, 2012 in Page & Connell, 2015; Bladen & Kennell, 2014; Ellert et al, 2015; Jaing & Schmader, 2014; Kashef, 2015). Currently there are 71 Events Management undergraduate programmes offered across the UK, according to UCAS (2017), with many event courses being added each year to more universities undergraduate and postgraduate programmes (Ryan, 2016a; Ryan, 2016b). In Australia, for example, there are at least 17 event programmes on offer from 29 institutions, again

demonstrating the appeal globally of these educational programmes (Allen et al, 2011; Barron & Leask, 2014). The appeal of these event degree programmes is due to the blend of business knowledge, leadership skills, financial acumen and the experiential and operational aspects of the events elements of these courses (Bowdin, Allen, O'Toole, Harris, & McDonnell, 2006; Barron & Leask, 2012; Bladen & Kennell, 2014; Ellert et al, 2015; Kashef, 2015).

The whole process is also, in a way, self-propelling. The more events and festivals people are exposed to the more demand there is for increased quality, service and experiences, which in turn leads to a need for more qualified event professionals and practitioners to develop and deliver events. In order to acquire qualifications future event professionals are being encouraged into education and training (Kashef, 2015). This results in more qualified candidates entering the events profession, creating more events and festivals to satisfy the public appetite. The downside, however, is that with an increase in qualified event professionals the event industry has raised its minimum requirements regarding experience and qualifications, which in turn is increasing demand for university places. The sheer scale and diversity of the events industry, along with the huge economic values potentially involved, means that there is a vast array of opportunities to enter into (Dowson & Bassett, 2015; Getz & Page, 2016; Silvers, 2012; Van der Wagen, 2007a; Van der Wagen & White, 2015).

By examining the diversity of jobs available within the field and related fields of events management it demonstrates the rationale behind why more and more students are applying to study events management as both an educational and vocational option. Table 2.3 outlines a range of employment opportunities that utilise the broad skill set of an event professional, including via event degree programmes. This is not an exhaustive list but an indication of the depth and breadth of opportunities available (Allen et al, 2011; Getz & Page, 2016; Ryan, 2016a; Silvers et al, 2006; Van der Wagen, 2007a; Van der Wagen & White, 2015).

According to van der Wagen (2007) there are ten distinct events sectors that are related to the event industry and the transferable skills. These event sectors include: entertainment; sport; charity or community; tourism; leisure; attractions; hospitality; meetings; and staging companies. Even with this depth and variety of options there were a number of event sectors missing, such as that of 'Government', which would include local councils, regional assemblies up to national government. The 'Department for Culture Media and Sport' for example had overall responsibility for the delivery of the London Olympic games (DCMS, 2012). Government could also involve

aspects of the military or public services, as these organisations need skilled individuals to deliver events, projects, and logistics and so on.

| Entertainment | Sport | Charity / Community | Tourism | Leisure | Attractions | Hospitality | Meetings | Venues | Staging | Gvt | Education |
|-------------------|------------------------|---------------------|-----------------------------|------------------|-------------------------|-------------------------------|----------------------------|-----------------|---------------------|-----------------------|-------------------|
| Festival Director | Executive Director | Agency Director | Tourism Director | Club Director | Director special events | Director of Convention Centre | Director convention bureau | Venue Director | CEO | Director of Services | V.C. |
| Artistic Director | Operations Manager | Marketing Director | Regional Tourism Manager | Club Manager | Festival manager | Events Director | Marketing Director | Stadium Manager | General Manager | Manager of services | Snr Lecturer |
| Director | Corporate Acct Manager | Sponsorship manager | Tourism Centre Manager | Events Manager | Sponsorship manager | Catering Director | Account Manager | Venue Manager | Creative Consultant | Planning officer | Teacher |
| Producer | Sponsorship Manager | PR Manager | Tourism Sales | Catering manager | Marketing Manager | AV Director | Conference organiser | Safety Manager | Event Producer | Safety Officer | Trainer |
| Stage Manager | Club Manager | Marketing Manager | Tourist Events manager | Sales Manager | Venue manager | Chef | Sales exec | Booking agent | Event Manager | Events Manager | Education manager |
| Choreographer | Tournament Manager | Fundraiser | Tour guide | Wait staff | Exhibition manager | Event Exec | Admin | Engineer | Stage Manager | Marketing Manager | Snr Management |
| Performer | Event Manager | Volunteer | Tourist information officer | Bar staff | Event Developer | Conference Exec | Data entry | Technician | Sales Manager | Public Policy Officer | |
| Production | Sports Admin | Admin | | Chef | Zoo Keeper | Sales Exec | | | Logistics | Military Officer | |
| Crew | Team Manager | | | | | Wait staff | | | Production | Logistics | |
| Operations | Coach | | | | | Bar staff | | | AV Exec | Operations | |
| | Player | | | | | | | | | Support | |
| | | | | | | | | | | Admin | |

Table 2.3 Positions available in the Events Sector (adapted from Van der Wagen, 2007, pg 379).

Lastly, the growth in degree programmes and training for events specialist has created a need for teachers, trainers, and lecturers to teach and develop the next generation of these event professionals (Kashef, 2015). Therefore an 'Education Sector' should also be added and included in the list of potential job opportunities for events specialists, where event professionals, researchers and academics, teach and educate the next generation of event professionals.

O'Toole & Mikolaitis (2002) developed a model to explain the evolution of the event industry over the last 40 years (figure 2.12). The model outlines how over time the industry has grown and expanded due to numerous factors. The changes in society relate to aspects such as greater demand and appetite for events and activities, aligned with growing personal disposable incomes allowing individuals to buy into multiple events annually compared to perhaps only one or two just a generation ago (Beech et al, 2014; Getz & Page, 2016). Business practices have also changed, with more and more organisations engaging in events, either via delivery of their own events or sponsorship of others (Allen et al, 2011; Raj et al, 2013; Skinner & Rukavina, 2003). With more events being generated a greater competition was also naturally created, which resulted in events professionals needing to be more professional and sophisticated in their implementation and delivery to ensure greater quality, higher standards and greater consistency (Allen, 2003; Sharples et al, 2014).

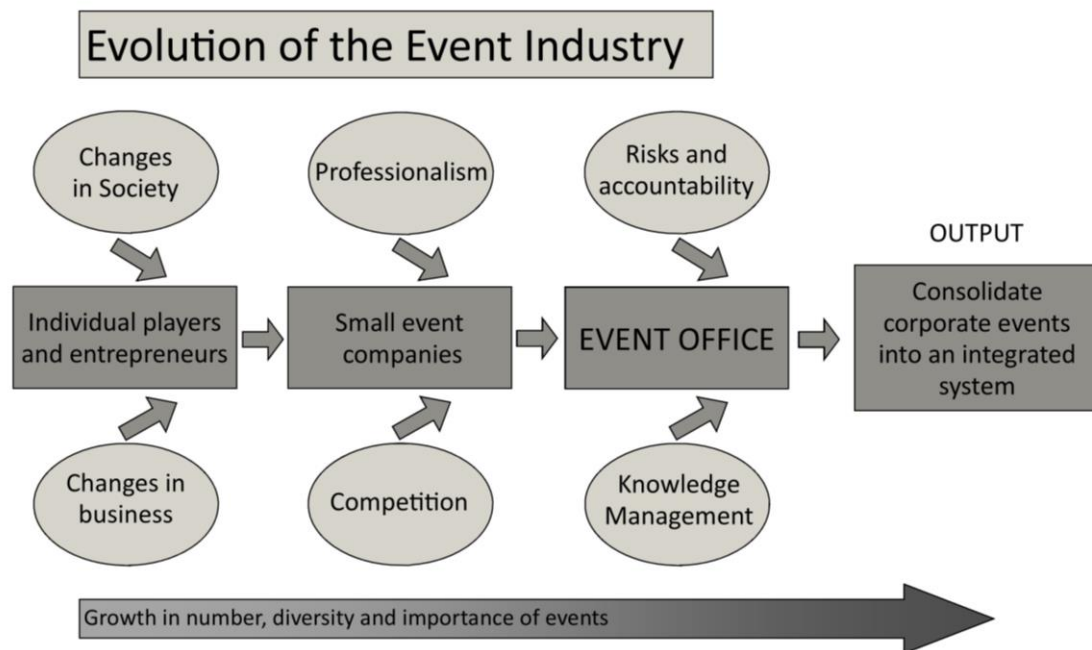


Figure 2.12 Evolution of Event Industry Model, O'Toole & Mikolaitis (2002, pg xii).

In order to develop and enhance the quality of events and events practice there was, and still is, a requirement to for event practitioners and academics to develop and share knowledge, ideas and concepts (Beech et al, 2014; Bladen & Kennell, 2014; Brown, 2014; Getz & Page, 2016; O'Toole & Mikolaitis, 2002; Royal & Jago, 1998; Silvers et al, 2006; Van der Wagen, 2007b; Van der Wagen & White, 2015; Wenger, 1998). This enables event professionals to learn from others, enhancing their practice, and thereby enhancing their quality and consistency (Beech et al, 2014; Bladen & Kennell, 2014; Brown, 2014; Getz & Page, 2016; Goldblatt, 2011; Wenger, 1998). In tandem with this event knowledge management and development was the need to ensure greater risk management and to improve accountability should things go awry (Allen, 2003; Silvers, 2008; Wynn-Moylan, 2018). This has ultimately led to greater education and training and more sophisticated event management organisations and specialists (Brown, 2014; Getz & Page, 2016; Goldblatt, 2011; Van der Wagen, 2007b; Van der Wagen & White, 2015). This learning, engagement and interaction within the event industry is in keeping with CoP. Events management as a whole, and by sector possess, visible 'communities' which continue to learn and develop knowledge and practice in order to improve and enhance performance and understanding within the event profession (Fuller, 2007; Johnson et al, 2008; Wenger, 2002; Wenger et al, 2002).

One significant issue that currently effects the overall UK event industry is a lack of one overarching professional body to which all event practitioners can belong to. For example

marketers can join the Chartered Institute of Marketing, Public Relations specialists can belong to the Chartered Institute of Public Relations, but no institute yet exists for event professionals. Whilst an Institute of Events Management has been mooted and discussed for the last ten years it has failed to materialise due to issues surrounding funding, governance and leadership. A specialist institution is essential as it assists with promoting the overall profession, enabling professional development, training, advice, job opportunities, ethical guidance, and organisational governance. Within the events industry there are currently a bewildering array of options to choose from in terms of associations and professional bodies which event professionals can join but these are potentially dependent upon the type of event business or practice that the event professional aligns to (Beech et al, 2014; Bowdin et al, 2011; Getz & Page, 2016; Rogers, 2013).

Table 2.4 outlines over 50 event related organisations, which are a mix of international associations as well as those based in the UK only. With so many associations, many of which overlap with one another in terms of remit, the industry is actually being potentially hindered and damaged by this sheer volume and scale of associations and organisations that are all ‘here to help’. A more streamlined approach is needed, or as previously outlined, a single all-encompassing entity such as an Institute of Event Management. This will benefit and improve the perception of the events profession and industry, and aid event professionals to receive consistent, high quality training, guidance and advice. As Beech et al (2014) outline events management is still “considered as an emerging profession” (pg 34) and perceived still as being a skill rather than a specific profession.

| Type | Name or Professional Body | Abbreviation | UK or International | Founded |
|-------------------------------|---|--------------|---------------------|---------|
| Associations | European Society of Association Executives | ESAE | International | 2005 |
| Conferences / Meetings | Association for Conferences and Events | ACE | UK | 1971 |
| | Association of British Professional Conference Organisers | ABPCO | UK | 1981 |
| | European Federation of Conference Towns | EFCT | International | 1966 |
| | International Association of Congress Centres | AIPC | International | 1958 |
| | International Association of Professional Conference Organisers | IAPCO | International | 1968 |
| | International Congress & Convention Association | ICCA | International | 1963 |
| | Meeting Professionals International | MPI | International | 1972 |
| | Meetings Industry Association | MIA | International | 1990 |

| | | | | |
|---------------------------------|---|-------------|--------------------|-------------|
| | Society of Association Executives - NOW Institute of Association Management. | SAE - IofAM | UK | 1933 |
| | Institute of Travel & Meetings | ITM | UK | 1997 |
| | Meeting Support Institute | MSI | International | 2004 |
| Exhibitions | Association of Exhibition Contractors - NOW The Event Supplier and Services Association | AEC - ESSA | UK | 2008 |
| | The Event Supplier and Services Association | ESSA | UK | 2008 |
| | Association of Exhibition Organisers | AEO | UK | 1982 |
| | Association of Shows and Agricultural Organisations | ASAO | UK | 1992 |
| | British Exhibition Contractors Association - NOW ESSA | BECA - ESSA | UK | 2008 |
| | Exhibition Venues Association | EVA | UK | 2004 |
| | National Exhibitors Association | NEA | UK | 2004 |
| | Trade Show Exhibitors Association | TSEA | International | 1966 |
| | The International Congress & Convention Association | ICCA | International | 1963 |
| Incentive Travel | Eventia (Formerly Incentive Travel and Meetings Association) - Now EVCOM | ITMA | UK | 2006 |
| | UK chapter - Society of Incentive Travel Executives | SITE | UK / International | 1973 |
| Festivals | British Art Festivals Association | BAFA | UK | 1971 |
| | Association of Festival Organisers | AFO | UK | 1987 |
| | British Federation of Festivals for Music, Dance & Speech | BFF | UK | 1904 |
| | International Festival and Events Association | IFEA | International | 1956 |
| | Association of Independent Festivals | AIF | UK | 2008 |
| Corporate Hospitality | Eventia (Formerly Corporate Events Association) - Now EVCOM | CEA | UK | 2006 |
| | Hotel, Catering and International Management Association - Now Institute of Hospitality | HCIMA - IoH | International | 2007 (1938) |
| Music / Event Production | Concert Promoters Association | CPA | UK | 1986 |
| | Production Services Association | PSA | UK | 1996 |
| | Professional Light and Sound Association | PLASA | International | 2001 |
| | UK Crowd Management Association | UKCMA | UK | 2001 |
| Events (other) | Institute of Leisure and Amenity Management | ILAM | International | 1989 |
| | Events and Visual Communication Association | EVCOM | UK | 2015 |
| | International Special Events Society | ISES | International | 1987 |
| | International Visual Communications Association - NOW EVCOM | IVCA | International | 1967 |
| | National Outdoor Events Association | NOEA | UK | 1979 |
| | The Event Services Association | TESA | UK | 1990 |
| | Society of Event Organisers | SEO | UK | 2004 |
| | Institute of Event Management | IEM | UK | TBC |

| | | | | |
|----------------------------------|---|-------|---------------|------|
| Venues | Association of Event Venues | AEV | UK | 2004 |
| | National Arenas Association | NAA | UK | 1991 |
| Miscellaneous / Suppliers | British Hospitality Association | BHA | UK | 1907 |
| | Hotel Booking Agents Association | HBAA | UK | 1997 |
| | Independent Street Arts Network | ISAN | UK | 1998 |
| | Made-up Textiles Association | MUTA | UK | 1919 |
| | The Nationwide Caterers Association Ltd | NCASS | UK | 2004 |
| | Society of Ticket Agents and Retailers | STAR | UK | 1997 |
| Education | Association of Event Management Educators | AEME | International | 2004 |
| Charities | Institute of Fundraising | IoF | UK | 1983 |
| | The National Association of Hospice Fundraisers | NAHF | UK | 1992 |

Table 2.4 Events Professional associations and organisations (adapted from Bowdin et al, 2006, pg 24).

All of these associations are designed to provide support, networks, guidance, education and training, mentoring, advice, industry updates, CPD and skills enhancement as well as the opportunity to meet and engage with other members (at annual conferences, regular meetings, via forums and email communications). This means that these associations can clearly be designated as communities of practice. As Hoadley (2012) comment communities of practice are also a construct where individuals opt to “take up membership in and identify with a community which serves as the home of these shared practices” (pp 299). Silvers (2013a) refers to these professional organisations and bodies as being “community of practice associations”, highlighting that they aid in enhancing knowledge and practice. The development within the events industry and its numerous sectors (education, festivals, charity events, corporate hospitality, sporting events and so on) have a clear synergy with CoP in enabling the communities within these sectors (and across them) to discuss and advance knowledge, ideas and new practice. Therefore memberships of professional bodies and associations is a clear characteristic of this (Robertson et al, 2014; Silvers 2012; Silvers 2013a; Snyder & Briggs, 2003; Wenger et al, 2002).

The members of these associations and professional bodies are also clearly linked by an area of interest and practice, and wish to connect with others who share the same profession and interests. It can therefore be demonstrated that these event associations act in part as the ‘domain’ around which the community interacts (Koliba & Gajda, 2009; Snyder & Briggs, 2003; Wenger, 1998; Wenger et al, 2002). As previously discussed these associations have a vested interest in encouraging interaction between members, generating discussions on contemporary issues, aiding in the development of best practices, and advising on issues facing the sector. This also aids in reinforcing the value of this membership and encourage continued support

(membership) from existing and new members. This enables the community to continue and grow, learn and develop (Allen et al, 2008; Koliba & Gajda, 2009; Wenger, 1998; Wenger et al, 2002). There is also potential drawbacks, however, as all of these associations are in competition with each other in order to attract and retain membership. This could therefore reduce the effectiveness of these communities if they are not able to communicate and interact across boundaries, which is a characteristic and requirement for effective CoP (Agrifoglio, 2015).

In the last few years the event industry has begun to research and report on itself, in a bid to help highlight and promote the professionalism of the industry and how it is evolving. In a recent survey investigating aspects of the event profession there was some key findings that reflect the progress of the industry and the continued need for development of the events industry. The 'Event Pay Check' survey (2015) comprised of 15,000 participants and reported some useful trends and issues that are affecting the industry. The first trend in this survey was the predominate gender imbalance with 68% of respondents being female, which is indicative in both the industry and in event management education, where there is significantly more females than males studying the subject (Ladkin & Weberm, 2009 as cited in Baum et al, 2009; Ryan, 2016a; Thomas, 2016; Walters, 2017). There is, however, a reverse gender imbalance at senior management level within event organisations, where only 26% of these roles are undertaken by women (Dale, 2017; Event Pay Check, 2015; Exhibition News, Jan 2016; Thomas, 2016; Walters, 2017). This represents a characteristic of the event industry as a whole.

Another key characteristic reported is that within the industry as a whole 59% of those working in events have a degree, and that 21% in total have a specific event management degree (Conference News, Jan 2016; Event Pay Check, 2015; Ladkin & Weberm, 2009). This highlights the importance of higher level education within the events industry, and the growing trend towards event subject and skills specific degrees being required and desired (Ryan, 2016a). This links back to the significant growth in event management degrees being offered and the growth in universities offering these degrees. It also illustrates the competitiveness to enter into the event industry and to also gain promotion, with education being key to more senior roles (Baum et al, 2009; Beech et al, 2014; Ryan, 2016a).

Role of volunteering in Events

As previously outlined the events industry and its professionalisation has developed rapidly in recent years (Beech et al, 2014; Dowson & Bassett, 2015; Getz & Page, 2016; Getz & Wicks, 1994;

Goldblatt & Matheson, 2009; O'Toole & Mikolaitis, 2002; Sharples et al, 2014; Van der Wagen, 2007a). Alongside the growing demand for events and development of professional event staff has been a growth in the number of volunteers who work on events (Getz & Page, 2016; Lockstone & Smith, 2009, as cited in Baum et al, 2009; Pynes, 2004; Silvers, 2012; Van der Wagen & White, 2015; Wakelin, 2013). According to the National Council for Voluntary Organisations (NVCO, 2017) over 14.2 million people in the UK are estimated to have volunteered formally at least once a month in 2015/16 and over 21.9 million people at least once during the year (NVCO, 2017).

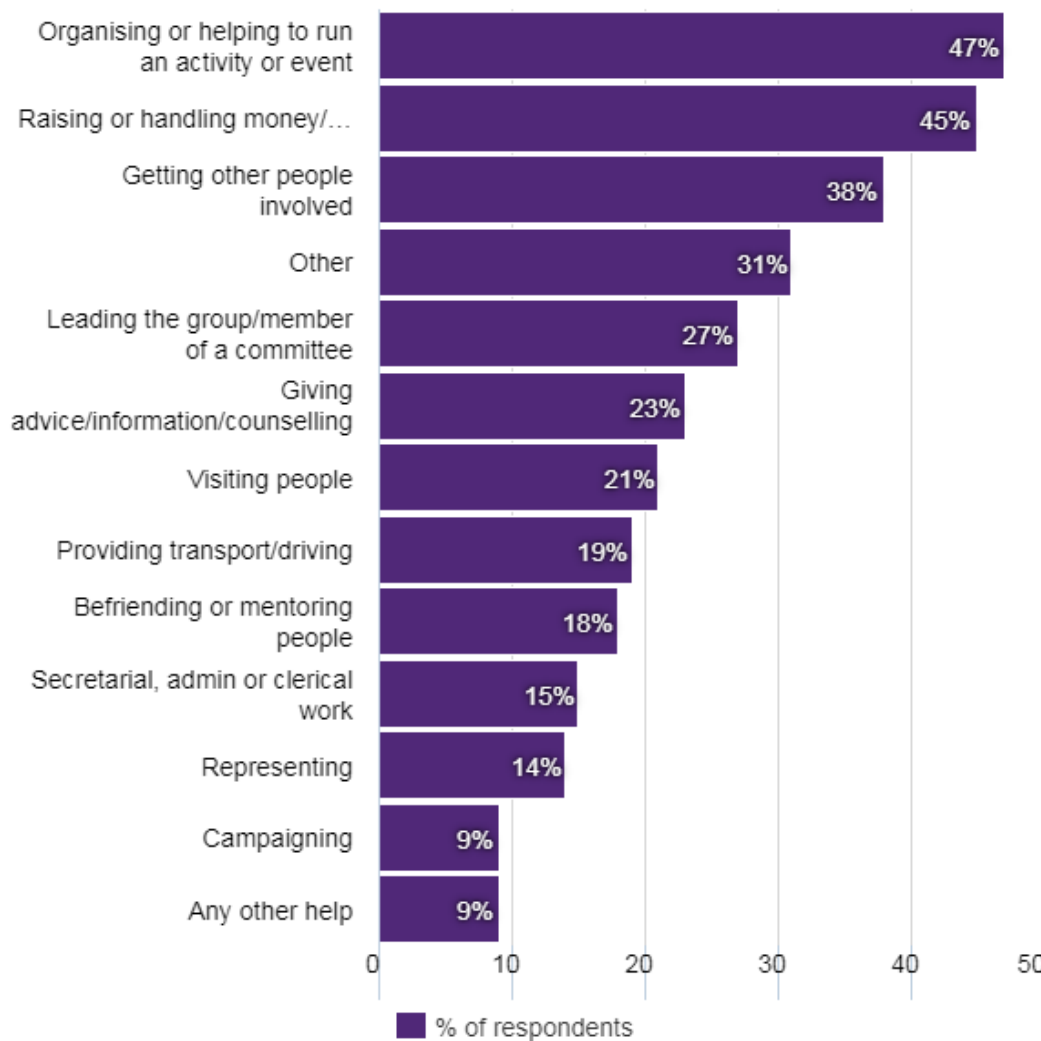


Figure 2.13 Activities volunteered on in 2015/16, NVCO (2017).

Whilst this data represents a wide array of volunteering activities it assists in highlighting that volunteering is an important social activity that aids the community and UK economy as a result (Wakelin, 2013). Lockstone-Binney, Holmes, Smith, Baum and Storer (2015) comment that “volunteers are integral to the operation and success of many events that vary in terms of scale and scope, ranging from community driven through to mega-sporting events” (pp 461). The NVCO (2017) also outline that the two most popular volunteering activities are fundraising events and

working on events. Figure 2.13 outlines the range of activities that people have volunteered on in 2015/16, and the numbers indicate the percentage of respondents for each category. The top two activities as outlined by NVCO (2017) is that of 'organising or running an event' with 47% of volunteers being engaged in this activity at least once during the year. The second was 'raising or handling money / taking part in sponsored events' with 45% of volunteers engaging in this activity.

Goldblatt (2011) also outlines the importance and reliance of volunteers for events and comments that "volunteers are the lifeblood of many events. Without volunteers, these events would cease to exist. In fact, the vast majority of events are entirely volunteer driven" (pg 141). It is essential, therefore, to recruit and utilise volunteers for events to ensure that these events are viable and able to be safely delivered, whilst also ensuring that the volunteers are valued and their skills appropriately used (Bowdin et al, 2011; Bladen et al 2012; Heitmann & Roberts, 2010, as cited in Robinson, Wale & Dickinson, 2010; Pynes, 2004). It is also important to ensure that any volunteers are also integrated within the culture of the event and event organisation as well as with the professional staff to aid in the volunteers feeling valued, which in turn can lead to increased participation (Parent & Smith-Swan, 2013; Pynes, 2004). It is imperative therefore to recruit the right volunteers to benefit the event and reduce the numbers who drop out or fail to deliver the required levels of service required to enhance the event experience (Tum et al, 2006).

Volunteering is defined as "any activity in which time is given freely to benefit another person, group or organisation" (Goldblatt & Matheson, 2009, in Baum et al, 2009, pg 139). Getz (2005) describes a volunteer as someone who "enlists or offers their services to the organisation of their own free will, and usually without expecting to be paid. But volunteers have personal goals they want to attain through the act of volunteering" (pg 235). Within the events context volunteers and volunteering benefit the event projects as without them the events would be unlikely to be run (Bowdin et al, 2011; Getz & Page, 2016; Tum et al, 2006). There are some traits that are considered as unique to event volunteers as highlighted by Getz (1997) and Tum et al (2006). These include the volunteers being extremely enthusiastic about working on the event(s); many of the volunteers lacking the relevant skills or experience and requiring training; that having fun is an important criteria; volunteers prefer more specific and often easier roles and responsibilities for the event; and volunteers are more likely to rely on others to deliver tasks that may be part of their own responsibility (Getz, 1997; Tum et al, 2006). For more prestigious or high profile events volunteers are attracted to volunteer due to the social prestige they may gain, and the chance to work alongside celebrities (Getz, 2005; Lockstone-Binney et al, 2015).

Another trend affecting the event industry in particular is the decreasing time factors that enable people to volunteer more regularly, resulting in volunteers being far more selective and ad hoc on the events they commit to (Getz & Page, 2016; Goldblatt & Matheson, 2009; Lockstone & Smith, 2009). According to Lockstone and Smith (2009 in Baum et al, 2009) this change has seen the rise of Episodic Volunteering and cite Macduff (1991) who defines this as “one off volunteering assignments that offer a flexible relationship with the organisation” (pg109). This has seen a shift, therefore, from the more regular and reliable volunteering workforce to volunteers that are more selective of the events they work on, due to time constraints, and volunteer interests (Goldblatt & Matheson, 2009; Hyde, Dunn, Wust, Bax & Chambers, 2016; Lockstone & Smith, 2009; Lockstone-Binney et al, 2015). This is resulting in event organisations needing to develop and manage their volunteers in a way that aligns to the organisation’s needs, the event’s needs, the volunteer’s interests, and regularly communicating with them and keeping these volunteers motivated (Bussell & Forbes, 2002; Downward, Lumsden and Ralston, 2005; O’Connor, 1997).

Motivation for volunteering

There is a vast extent of literature that examines the motivational factors behind volunteering for events. Tum et al (2006), Parent and Smith-Swan (2013), Bladen et al (2013), Bowdin et al, (2011), Anheier (2014), Sargeant and Jay (2014), Lockstone and Smith (2009), Van der Wagen and White (2015), Getz and Page (2016), Heitmann and Roberts (2010), and Downward et al (2005) among others, outline a range of concepts as to why people volunteer on events specifically.

Van der Wagen (2007a) outlines that there are five core factors that influence event volunteers. These factors are ‘Material Factors’ which enable a volunteer to receive a material reward or incentive for volunteering, which could include a product or exclusive item associated with the event or an increased social status through this volunteering (Lockstone & Smith, 2009; Pynes, 2004; Van der Wagen, 2007a; Van der Wagen & White, 2010). ‘Purposive Factors’ are in keeping with more altruistic motives, where volunteering can be considered to benefit the community or society, in line with the volunteers personal beliefs and values (Allen et al, 2011; Bussell & Forbes, 2002; Van der Wagen, 2007a). The third aspect concerns ‘Leisure Factors’ which links volunteering on events to the leisure time (or free time) of the volunteers and the ability to link volunteering to new interests and activities (Lockstone & Smith, 2009; Van der Wagen, 2007a). ‘Egoistic Factors’ closely align the role of volunteering with “social interaction, networking and building self-esteem” (Van der Wagen, 2007a, pg 64) as being the key motivating reason. Lastly ‘External Factors’ concern pressures outside the individuals control that requires them to volunteer, such as peer

pressures, work, religious or educational requirements (Bussell & Forbes, 2002; Lockstone & Smith, 2009; Van der Wagen, 2007a).

Other key motivational theories for volunteering that are often cited are Maslow's (1958) 'Hierarchy of Needs', Vroom's (1964) 'Expectancy Theory', and Herzberg (1968) 'Two-factor theory of Motivation' which have been adapted to fit the event management perspective (Allen et al, 2011; Bowdin et al, 2011; Getz & Page, 2016; Heitmann & Roberts, 2010; Tum et al, 2006; Van der Wagen & White, 2015). These theories are based in two distinct schools, that of 'Content Theories' and that of 'Process Theories'. According to Bowdin et al (2011) content theories "concentrate on what initially motivates people to act in a certain way" (pg 350) and that individuals (volunteers) have needs that they wish to fulfil.

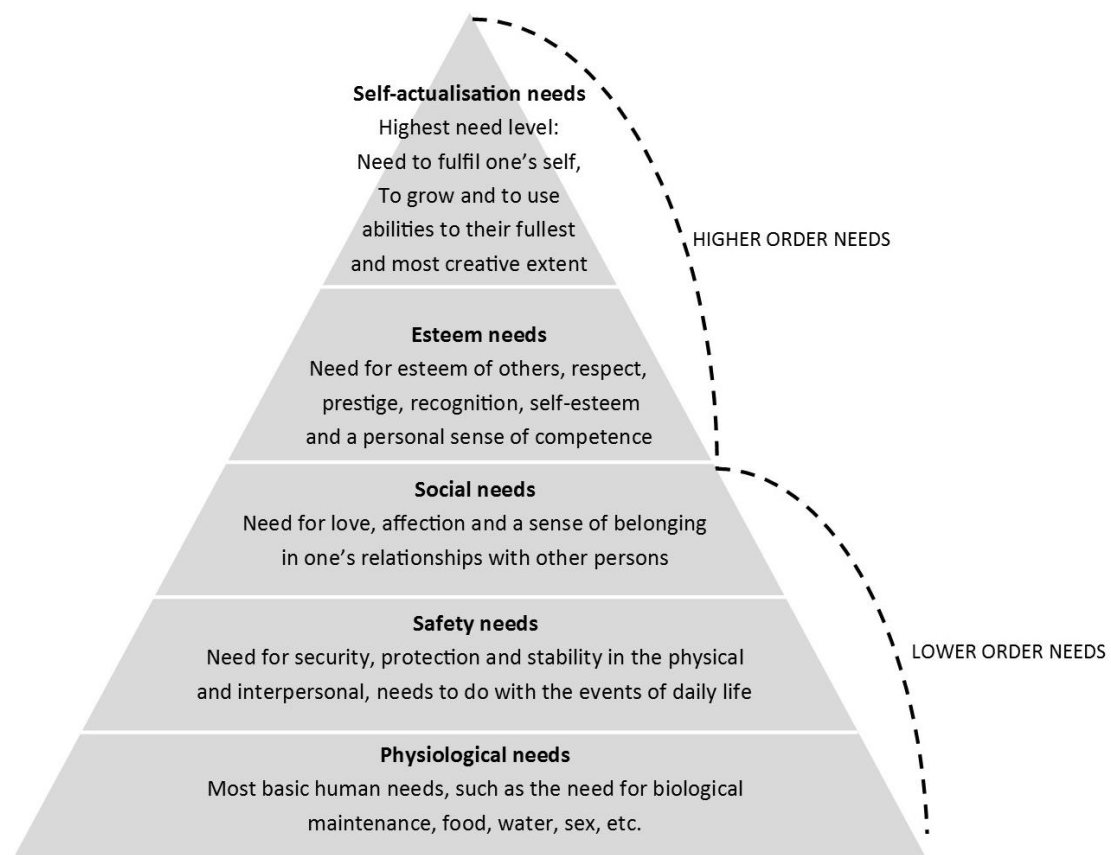


Figure 2.14 Maslow's (1958) Hierarchy of Needs, in Bowdin et al, (2011, pg 353).

This links into Maslow's (1958) Hierarchy of Needs, where individuals move between increasing levels of needs (Wakelin, 2013). These needs, as outlined in figure 2.14, extend from the base level of 'physiological needs' to 'safety needs' and onto 'social needs', all of which are classed as 'lower order needs'. This then moves up to 'esteem needs' and finally the top aspect of 'self-actualisation needs', which are classed as 'higher order needs'. The final two elements link to Van der Wagen's

(2007a) egotistic factors for volunteering (esteem needs) and the purposive factors (self-actualisation needs).

Linked to Maslow's (1958) theory on motivation is Herzberg's (1968) 'Two-factor theory of Motivation' which examines lower and higher motivational or satisfying criteria (Getz & Page, 2016; Heitmann & Roberts, 2010; Tum et al, 2006; Van der Wagen & White, 2015). Herzberg (1968) determined there were two key factors that influenced behaviour and motivation which were linked to satisfaction (motivators) and dissatisfaction (or hygiene factors).

The hygiene factors account for elements such as wages, working conditions, job security, and management, whilst the motivators include recognition, responsibility, empowerment and development, as outlined in figure 2.15 (Heitmann & Roberts, 2010; Tum et al, 2006). According to Tum et al (2006) "Herzberg's theory, like Maslow's, [means] that until the lower-level needs – the hygiene factor – are covered, the higher-level satisfier factors will not motivate" (pg 177).

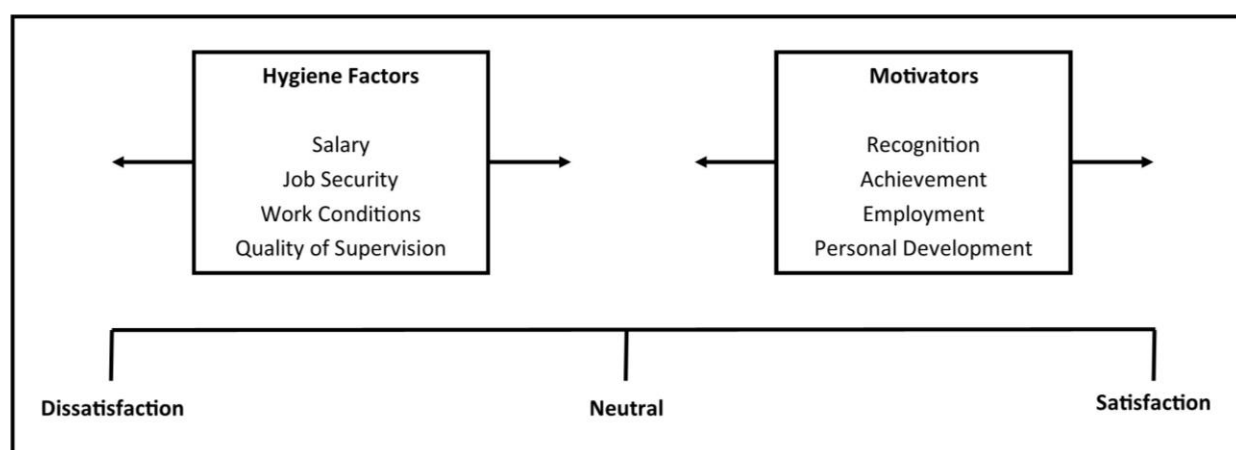


Figure 2.15 Herzberg's (1968) 'Two-factor theory of Motivation', in Heitmann & Roberts, (2010, pg 126).

Finally Vroom's (1964) 'Expectancy Theory', as seen in figure 2.16, examines that "employee motivation is the perception of a link between effort and reward" (Heitmann & Roberts, 2010 as cited in Robinson et al, 2010, pg 125). The expectancy theory is classed as being within the process theory school, which is primarily "concerned with how motivation occurs" (Tum et al, 2006, pg 178). According to Getz and Page (2016) staff and volunteers can be "motivated if they believe that there is a positive correlation between efforts and performance" (pg 344) and that a good and consistent performance will "lead to increased rewards; [and these] rewards may be extrinsic (i.e. money and promotion) or intrinsic (i.e. sense of achievement)" (Tum et al, 2006, pg 178). It

can therefore create a positive emotive response that create a positive work cycle and satisfaction, which in turn aids the motivation, resulting in positive outcomes for the event (Getz & Page, 2016; Heitmann & Roberts, 2010; Tum et al, 2006; Van der Wagen & White, 2015).

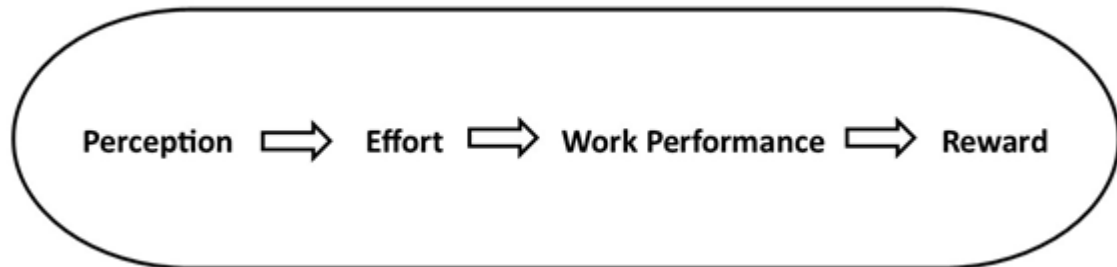


Figure 2.16 Vroom's (1964) 'Expectancy Theory', in Van der Wagen (2007b, pg 230).

All of these motivational theories share common values and practices for utilising volunteers in the event industry, and as such these commonalties and characteristics can be viewed as a CoP approach (Wenger, 1998). For example the need to align volunteers to events that meet both the organisational or event needs as well as the interests and skills of the volunteer is critical for the successful use of the volunteer. This leads to greater empowerment, interest and engagement by the volunteers, leading to increased event experiences and quality. This means that event professionals need to consider carefully how, why and when they engage with their volunteers, especially given the increase in episodic volunteering (Lockstone & Smith, 2009). Attracting volunteers by appealing to their motivational needs is only set to increase due to the decreasing number of volunteer's time and selective nature of volunteers. This means that managing volunteers for events has become potentially far more strategic than previously considered (Getz & Page, 2016; Goldblatt & Matheson, 2009; Lockstone & Smith, 2009).

Volunteers and Charity Events

Echoing Goldblatt's (2011) perspective that volunteers are fundamental to the delivery of the majority of events, Bladen et al (2012) briefly examine the charity and fundraising events context. They highlight that these events also "often rely on a steady stream of willing volunteers to maintain effective delivery levels, but failure to attract a suitable profile of volunteer can have a serious impact on the success of event projects" (Bladen et al, 2012, pg 41). A key characteristic within charitable volunteering in the UK is the predominance of female volunteers compared to males (Anheier, 2014; Bussell & Forbes, 2002; Dale, 2017) although this has started to balance in recent years (NVCO, 2017). The gender differences are also dependent upon the type of events being undertaken, with sporting events more likely to attract male volunteers in particular, with

female volunteers being far more prominent at most other event types but is also often due to personal interests (Anheier, 2014; Lockstone-Binney et al, 2015; Parent & Smith-Swan, 2013; Sargeant & Jay, 2014).

The Institute of Fundraising (IoF) outlines that there are two main types of volunteers who engage with charities and charity fundraising events. The IoF define these volunteers as fitting into one of two categories, those who volunteer 'on behalf of' and those who volunteer 'in aid of'. The IoF (2017a) define 'On behalf of' volunteers as being “volunteers that have authority from the fundraising organisation to fundraise. The organisation knows that they are raising money and may help the volunteers by providing advice and resources”. These could be community groups, corporate partners or volunteer groups. The IoF (2017a) categories 'In aid of' volunteers as having “no authority from the fundraising organisation and are acting on their own initiative. The first that the fundraising organisations knows about this activity is often the receiving of the cheque”.

As with the broader events industry, volunteers who engage with charities and those who assist in charity fundraising events do so for a range of reasons and motivational factors (Anheier, 2014; Bladen et al, 2012; Sargeant & Jay, 2014; Wakelin, 2013). Anheier (2014) outlines three core motivational factors that influence volunteers to engage. The first is an 'Altruistic' motivation, where there is a link to the charities values and beneficiaries; then there are 'Instrumental' motives, which are concerned with developing skills, networking and utilising spare time; and finally 'Obligation' motives which are influenced by moral and religious values, or a desire to contribute to the local community (Anheier, 2014; Bussell & Forbes, 2002). These are similar to Van der Wagen's (2007a) motivational factors as previously discussed, as well as those outlined by Sargeant & Jay (2014). One key defining characteristic of the charity volunteer, however, is the personal connection with the charity, where the volunteer has either been assisted directly or indirectly by the charity they are supporting (Anheier, 2014; Bladen et al, 2012; Sargeant & Jay, 2014).

Sargeant & Jay (2014) outline that fundraising events are a key marketing and fundraising tool for most charities and are delivered by either volunteers, corporate partners, professional event fundraisers or a combination of these working in collaboration. Charity fundraising events are also very profitable with good returns on investment with an estimated return of “between £2 and £3 for every pound of investment” (Sargeant & Jay, 2014, pg 125). This has led to an increase in

charity fundraising events in the last ten years. These events are also beneficial as not only do they raise funds but build brand awareness and develop donor journeys (Anheier, 2014; Cox, 2017; Sargeant & Jay, 2014).

Recruiting the right volunteers therefore is hugely important to the events industry and particularly the charity fundraising events sector. Anheier (2014) highlights when recruiting volunteers it is important to consider and treat them differently, as their incentives and motivations for working with the charity are different from paid staff. A critical requirement therefore is in “matching volunteer interests and talents to organisational needs” (Anheier, 2014, pg 402) and similarly to event and project needs. Event organisations and event professionals, especially those within the charity sector, need to therefore be conscious of these motivational factors when recruiting volunteers. Event professionals also need to ensure there is a clear structure and process in place for recruiting, training, aligning skills to projects, events and organisational needs, appreciating demographic challenges of age and gender, timings of volunteer availability, clear communication processes, and recognition and retention strategy’s (Anheier, 2014; Getz & Page, 2016; Goldblatt & Matheson, 2009 in Baum et al, 2009; Lockstone & Smith, 2009 in Baum et al, 2009; Sargeant & Jay, 2014; Tum et al, 2006; Van der Wagen, 2007a; Van der Wagen & White, 2015; Wakelin, 2013).

It is essential for the event organisation to provide the volunteer with a clear outline of roles and responsibilities as determined by the project or event as this provides clear guidance for the volunteer, ensures the volunteers interest and skills have been factored in, and thereby aid empowering and motivating the volunteer (Lockstone-Binney et al, 2015; Van der Wagen, 2007a; Van der Wagen & White, 2015; Wakelin, 2013). Managing and supervising the volunteers is also critical as this can have an effect, both positive and negative, on the service quality and event experience (Getz & Page, 2016).

As volunteers are critical to the event industry and heavily relied upon this can be argued as a community of practice approach, where the importance, value and practice of volunteers is commonplace across the event industry as a whole, and in particular within charity fundraising events (Bladen et al, 2012; Wenger et al, 2002; Wenger-Trayner et al, 2015). Furthermore the use of volunteers in the event industry, and within the charity fundraising events in particular is a clear trait and characteristic of the industry, and as such is indicative of a CoP (Wenger, 1998). What is clear is that there needs to be a balance between engaging volunteers in roles that match their

abilities and interests, positive and proactive management and motivation, and strong communication, which in turn can increase retention of volunteers, and profitability for the event, charity and organisation (Anheier, 2014; Goldblatt & Matheson, 2009 in Baum et al, 2009; Lockstone & Smith, 2009 in Baum et al, 2009; Sargeant & Jay, 2014; Van der Wagen & White, 2015).

What is the economic value of Events Industry?

As already highlighted the history and growth of the events industry is far more complex than may be perceived. It is within the last 25 years that the events industry has truly begun to develop due to its recognition as both an industrial and educational sector. This is coupled with an increase in leisure time and growing disposable incomes driving demand for entertainment activities – whether it be sport (passive or participatory), music events, personal events and celebrations, commercial events and so on (Bowdin et al, 2011; Getz, 2007; Getz & Page, 2016; Goldblatt, 2011; Mules & McDonald, 1994, in Rojek, 2014; Raj et al, 2013; Shone and Parry, 2013; Sonder, 2004). Whilst events have always existed the production, promotion and delivery has become far more professionalised and sophisticated, as the demands for events has also created a demand for increasing quality, ever higher standards, and improved event experiences (Bowdin et al, 2011; Dowson & Bassett, 2015; Getz, 2007; Getz & Page, 2016; Goldblatt, 2011). This has resulted in the UK, in a rapid growth of event management degrees in the higher education sector (Bowdin et al, 2006; BVEP, 2014; Getz, 2007; Goldblatt, 2011; Ryan, 2016b; Silvers et al, 2006).

Despite this growth and professionalisation the events management industry is still regarded as relatively new (Dowson & Bassett, 2015; Getz & Page, 2016; Jaing & Schmader, 2014; Raj et al, 2013; Shone and Parry, 2013; Van der Wagen & White, 2010). One approach to changing this perception is to demonstrate the financial or economic value of the events industry as a whole as well as by sub-sector. By demonstrating the economic value of the events industry and its sub-sectors a perception of importance and significance is portrayed, which in turn increases the likelihood that the event industry will be seen as a highly professional and specialised. Whilst this may appear as a cynical viewpoint it is imperative for many industries to continuously demonstrate their importance in context of their national economies to gain traction and support from political perspectives. Demonstrating an economic value is one of the best methods for generating this perception of importance and professionalism. This aligns to objective two and examining the economic impact of events.

Whilst it would appear a reasonably straight forward task the sheer scale, diversity, and complexity of the event industry and the lack of direct financial reporting mechanisms make creating an economic value nearly impossible (Allen et al, 2011; Crompton & McKay, 1997; Dwyer & Jago, 2012; Getz & Page, 2016; Holmes, Hughes, Mair & Carlsen, 2015; Mules & McDonald, 1994; Raj et al, 2013; Shone and Parry, 2013). Shone and Parry (2013) comment on that estimating the economic value of the events industry is nearly impossible as the industry is “so diverse and fragmented that it is problematic to say what the business is worth as a whole” (pg 31). Furthermore Shone and Parry (2013) add “to attempt to quantify it might be a fruitless exercise” (pg 31). This is echoed by Raj et al (2013) who add that “estimating the financial value of such a diverse UK events industry is a very difficult task” (pg 9). Any estimates that are outlined are generated using differing techniques, methods and processes, which results in inconsistencies when attempting to compare results from similar event evaluations and economic impact reports (Beech et al, 2014; Chang, Kim & Petrovcikova, 2015; Holmes et al, 2015).

Shone and Parry (2013) provide a stark warning on the issue of estimating the economic value of events by stating that:

“although such a quantification might be seen as a challenge by some academics and researchers, the nature of the business and the limitations of data availability have to be appreciated..... [it] would, therefore, be best advised to steer clear of this problem; indeed, even the serious researcher should not regard an assessment of the total value of the market to be a particularly viable exercise given the lack of suitable frameworks” (pg 31).

Despite this clear issue with lack of consistent viable data there are numerous attempts to financially quantify the economic value of the events industry, although predominately this is done by sector, with a particular focus on meetings, conferences and sporting events (Horne, & Manzenreiter, 2004 in Rojek, 2014; Mules & McDonald, 1994). The economic value of the events industry as a whole is extraordinarily complex to calculate due to its vast global scale (Allen et al, 2011; Dwyer & Jago, 2012; Getz & Page, 2016; Shone and Parry, 2013; Tribe, 2016). According to the International Festivals and Events Association (IFEA, 2012) there are estimated to be over 4 to 5million reoccurring or annual festivals and events each year. The IFEA (2012) also state that there are an “incalculable number of corporate celebrations, weddings, religious gatherings” (IFEA, 2012). This does not account for any personal events that can be added into the mix, demonstrating the difficulty in reliably calculating and predicting not only the exact number of

events but the net worth and economic impact these events have globally, by county and by sub-sector. The IFEA (2012) estimate that the economic impact of all the global events are in the region of trillions of dollars (U.S.) but this is a very generic estimate with no methodological foundation other than a best guess.

Estimating the economic value of the UK Events Industry

There are a number of UK economic impact studies and reports on the economic value of events to the British economy. According to Bladen et al (2012) and the Business Visits and Events Partnerships (BVEP) in their report Britain for Events (2010), the UK's value of its Events Industry was stated as being £36.1 billion a year and growing. The BVEP (2010) also calculated that business related events generate a further £100 billion in new instructions, transactions and trade. Table 2.5 outlines the breakdown of this £36.1 billion across eight different event sub-sectors within the events industry which includes: Conferences and meetings; Exhibitions and trade shows; Sports events; Music Events; Incentive Travel; Festivals and cultural events; Corporate hospitality; and Outdoor events.

| Sector | Economic Value |
|-------------------------------|----------------------|
| Conferences and meetings | £18.8 billion |
| Exhibitions and trade shows | £9.3 billion |
| Sports events | £2.3 billion |
| Music Events | £1.4 billion |
| Incentive Travel | £1.2 billion |
| Festivals and cultural events | £1.1 billion |
| Corporate hospitality | £1 billion |
| Outdoor events | £1 billion |
| Total | £36.1 billion |

Table 2.5 adapted from Britain for Events Report by BVEP (2010, pg 9).

This BVEP (2010) report, and subsequent BVEP reports, is in fact an amalgamation of existing economic reports and research from each sector, with different methodologies employed in order to calculate an economic impact. BVEP (2010) then utilise this industry generated economic data for outlining the overall economic values of the event industry and sub-sectors. Given the fact that this data is developed and generated by the industry there is potential for bias, which again highlights the complexities of estimating true economic impacts and values. BVEP Opportunities

for Growth in the UK Events Industry Report (2011) also outlined the predicted growth of the UK events industry over the next 10 years, suggesting that it would grow to £42.2 billion by 2015, a growth of 16.9%, and up to £48.4 billion by 2020, an increase of 34% overall from 2010 (as seen in table 2.6). The rate of annual increase is over £1.2 billion per year or 3.3% growth per year, and will involve around 25,000 event related business and be connected to approximately 530,000 full time jobs (BVEP, 2011; BVEP 2017).

These statistics are also supported by Eventia and the 'Green Shoots Forecast' Report (2010) who state that the events sector is worth over £30 billion and employs around 550,000 people. The Oxford Economics report 'Economic contribution of UK hospitality industry' (2010) put the direct number of full time event professionals as being around 20,000 but that these are within a larger cohort of 2.44 million who are employed within the overall hospitality sector. This again highlights the complexity of accurately forecasting truly representative facts, figures and statistical data. The Oxford Economics report (2010) also outlines that this hospitality industry as a whole is worth £46 billion directly to the UK economy and has an overall value of £90 billion. This is significantly higher than the Britain for Events Report's (2010) £36.1 billion, as it is factoring in other areas of employment that are indirectly linked to the events industries, such as accommodation, restaurants and bars, and visitor attractions.

| Sector | Economic Value 2010 | Economic Value 2015 | Economic Value 2020 |
|-------------------------------|----------------------|----------------------|----------------------|
| Conferences and meetings | £18.8 billion | £21.8 billion | £25.2 billion |
| Exhibitions and trade shows | £9.3 billion | £10.8 billion | £12.4 billion |
| Sports events | £2.3 billion | £2.8 billion | £3.2 billion |
| Music Events | £1.4 billion | £1.7 billion | £2 billion |
| Incentive Travel | £1.2 billion | £1.4 billion | £1.6 billion |
| Festivals and cultural events | £1.1 billion | £1.3 billion | £1.4 billion |
| Corporate hospitality | £1 billion | £1.2 billion | £1.3 billion |
| Outdoor events | £1 billion | £1.2 billion | £1.3 billion |
| Total | £36.1 billion | £42.2 billion | £48.4 billion |

Table 2.6 adapted from Opportunities for Growth in the UK Events Industry Report (2011, pg 3).

BVEP (2014 and 2017) have produced two updated reports on the Events Industry, titled 'Events are Great Britain' (2014) and 'Opportunities for Global Growth in Britain's Events Sector' (2017) which reflect the continued growth and economic values of the event industry. The BVEP (2014) report highlighted that the London Olympic and Paralympic games which took place in the

summer of 2012 showcased and promoted the UK's "unrivalled expertise in staging a world class event, utilising unique skills in innovation, creativity, logistical planning and presentation" (BVEP, 2014, pg 4). Given the positive social and cultural impact of this mega event, BVEP are using this example to highlight and promote the events industry and attempt to get more profile and recognition for the development and professionalisation of the events expertise, given that it is still a relatively new specialised industry (BVEP, 2014). The report outlines that following the London Olympic 2012 success it is fundamentally important that the "contribution business and leisure events make to the vitality of the country's economy and their positive effect on local communities and people's lifestyles" (BVEP, 2014, pg 4) should be recognised.

BVEP (2014) demonstrated that there has been a growth in the Events Industry in the last few years and that most sectors are within the projected growth range as set out by BVEP in 2011 (table 2.6). It is critical to note, that the BVEP continue to utilise a wide range of research produced by the various industry sectors and partners in order to formulate their own estimates (BVEP, 2010, 2014, 2017). In other words BVEP are examining estimates created by the industry sectors own research and reports, which therefore continue to contain a potential bias to promote and enhance their own sector.

This highlights the lack of clarity in developing a method of reporting a truly accurate economic value of the events industry, and as already outlined it is an estimate at best (Dwyer & Jago, 2012; Getz & Page, 2016). These economic values are also based on only a small sample from within each sector so therefore accuracy of the estimates has an obvious margin of error that needs to be considered (Dwyer & Jago, 2012; Getz & Page, 2016). Despite the issues in gathering data and estimating economic values there has been a noted increase in some sectors in the last six years with a more significant growth forecast over the coming years.

The most recent BVEP report, 'Opportunities for Global Growth in Britain's Events Sector' (2017) highlights some growth in most of the sectors, but that these are behind the estimated growth targets as outlined in 2011 (table 2.6 and table 2.7). It also includes a new sector which is closely aligned to Conferencing and Exhibitions, with 'Global Exhibitions by UK Organisers' now included and estimated to be worth £2 billion annually. The data highlights that the events industry has grown annually and from £36.1 billion in 2010 to an estimated £41.4 billion currently. This represents an 8.3% growth between 2010 and 2014 and a 5.9% growth between 2014 and 2017, which whilst positive is slower than the predicted rate outlined in 2011 (BVEP, 2011).

| Sector | Economic Value |
|-------------------------------------|-----------------------|
| Conferences and meetings | £19.2 billion |
| UK Exhibitions and trade shows | £11 billion |
| Global Exhibitions by UK Organisers | £2 billion |
| Sporting events | £2.3 billion |
| Music Events | £2.3 billion |
| Incentive Travel | £1.2 billion |
| Corporate hospitality | £1.2 billion |
| Outdoor events | £1.1 billion |
| Festivals and cultural events | £1.1 billion |
| Total | £41.4 billion |

Table 2.7 adapted from Opportunities for Global Growth in Britain's Events Sector (2017, pg 4).

Many authors outline the huge economic value that creating, developing, and hosting events can have on local, regional and national scales (Allen et al, 2011; Bladen et al, 2012; Bowdin et al, 2011; Ferdinand & Kitchin, 2012; Getz, 2005; Raj et al, 2013; Shone & Parry, 2013). This in turn drives a need to demonstrate that the events industry should to be seen as a highly skilled profession with much at stake (Bowdin et al, 2011; Dwyer & Jago, 2012; Getz & Page, 2016; Goldblatt, 2011; Van der Wagen & White, 2010). It is worth noting, however, that these authors predominately examine the economic impact from only a small range of selected events, such as the Olympics, Edinburgh Fringe festival and similar mega or major events, as these impacts can more directly be traced and reported. Most shy away from trying to estimate national or global economic values due to the complexity of data available and its potential unreliability (Crompton & McKay, 1997; Dwyer & Jago, 2012; Getz & Page, 2016). As Crompton and McKay (1997) warn the “reality of many economic impact analyses of events is that they are undertaken not to find the true impact, but rather to legitimize the events public support by endowing it with an aura of substantial economic benefits” (pg 95).

An example of the complexity in estimating the value of events can be seen in some recent publications. UK Music (2015) have recently published a report “Wish you were here 2015” which re-examines the impact of the music events industry. UK Music (2015) work closely with BVEP to produce data and have noted that between 2011 and 2014 “the direct and indirect spend generated by music tourists increased by 24% from £2.4bn to £3.1bn” (Wish you were here report,

2015, pg 10). This is significantly more than the £1.4bn in 2010, £1.3bn in 2015, £1.7bn in 2015, and the £2.3bn in 2017 as estimated and highlighted in the BVEP reports (2010, 2011, 2014, 2017).

The UK Meetings and Conference Industry

One key aspect and example of the events industry which has been reviewed and researched regularly is that of the 'Meetings and Conference Events' (Davidson & Rogers, 2006; Fenich, 2008, 2015a; Getz, 2005; Krugman & Wright, 2007; Mair, 2014; Robinson & Callan, 2001 in Rojek, 2014; Rogers, 2008, 2013; Vanneste, 2008). This is due to the sheer economic impact and value that this aspect of the events industry has, particularly compared to other sectors. Mair (2014) comments that "conferences and conventions make a substantial and growing contribution to the economies of many countries worldwide" (pg1) but echoes Shone and Parry's (2013) concerns stating that "despite this clear economic importance, research into conferences and conventions has not progressed as quickly or as far as might have been expected" (pg 1). In fact all the statistics outlined in the industry reports and academic research are only estimations due to often only relatively small samples being selected as part of the research methodology (in comparison to the size and scale of the events industry and sectors as a whole). This means that most statistics and values promoted are really only a best guess estimate rather than a definitive economic estimation and true economic value (Crompton & McKay, 1997; Dwyer & Jago, 2012; Mules & McDonald, 1994; Robinson & Callan, 2001).

An example of this can be found in the report by Carlson Wagonlit Travel (CWT) titled 'Meetings and Events: Where Savings meet Success' (2010) which estimated, using a variety of techniques and data, that in 2009 the global meetings and event industry is worth US\$650 billion. This figure, however, does not include a range of event sectors, including some major meetings and conventions, sporting events, cultural events, or festivals, which results in this figure of US\$650 billion being a very conservative calculation. In contrast Fenich (2015a; 2015b) outlined that in 2010 the meetings industry in the US was worth over US\$263 billion, a difference of nearly US\$400 billion. Covering an early period Getz (2005) states that in 2003 the meetings industry was valued at US\$102.3 billion and Vanneste (2008) outlined that the value of Meetings Industry in 2004 was valued at US\$122.31 billion making it "the 29th largest industry in the US" (pg 27). The change between 2003 and 2004 is modest and potentially in line with annual growth but it is also worth considering that these are reflecting on different reports that link to different methodologies for generating these economic estimates. The significant disparities between CWT and Fenich (2015a; 2015b) highlight the complexities in estimating the economic impact that events play and the lack

of a consistent methodology for generating economic impact data. One reason for the lack of consistency is that different event types require different methodologies to be employed as the context of each event typology is dissimilar and therefore it is not possible or even appropriate to attempt to use the same methodology to examine and analyse the economic impacts. Each event typology (event sub-sector) needs a unique methodological approach but it can be argued that within this sub-sector that there should be consistency in the methodology being employed. As the event industry and academic research is still relatively new this approach is still years away from development.

In the UK, Eventia (now EVCOM), produce a yearly report on the growth and development of the conference and meeting sector. This report is known as the 'UK Event Market Trends Survey' (UKEMTS) and has previously be called the 'British Conference Venues Survey' (BCVS). Between the periods of 2000 to 2008 the overall value of conferences in the UK was around £8 billion annually, peaking at £11.7 billion in 2005. In 2008 the BCVS outlined that there had been a decline in value of the overall conference industry, down from £9.8billion in the 2004 -6 period to around £8 billion for the 2005 – 7 period (Eventia, 2008). They also outlined that there were around 1.38 million conferences in the 2005 – 7 period compared to 1.48 million in the 2004 – 6 timescale (BCVS, 2008). The UKEMTS (2009) highlights further declines with a drop of £800 million to £7.2 billion for the 2006 – 8 period, and a drop to around 1.31 million events for the same period.

There is a significant jump in value, however, in 2009 compared to previous results, which rose dramatically to £18.8 billion from 1.32 million events (UKEMTS, 2010). An aspect of this dramatic increase is that the calculation now includes some multiplier effects of additional delegate spend, which demonstrates that the change in methodology has had a very positive effect in terms of promoting the economic value of this sub-sector. It can be argued that the methodology is more robust and inclusive of a wider data spread. From a cynical perspective it can also be argued that by including additional multiplier effects the economic impact is intentionally bias to aid in repositioning its perceived importance as an event sector.

In 2011 this figure dropped to £16.3 billion from 1.3 million events (UKEMTS, 2011) but still significantly higher than the 2000 – 2008 period due to the new methodology employed. The data provided by the UKETMS reports does, however, aid in supporting the perspective that the UK Conference and Meetings Industry has continued to grow year on year and is also in line with the predictions outlined in the BVEP reports (2010, 2014 and 2017). These economic values are also in

keeping with another recent survey, the 'Conference and Meeting Survey 2015' by UKCAMS (2015) which estimated that in 2014 the Conference and Meetings sector was worth £21.6bn.

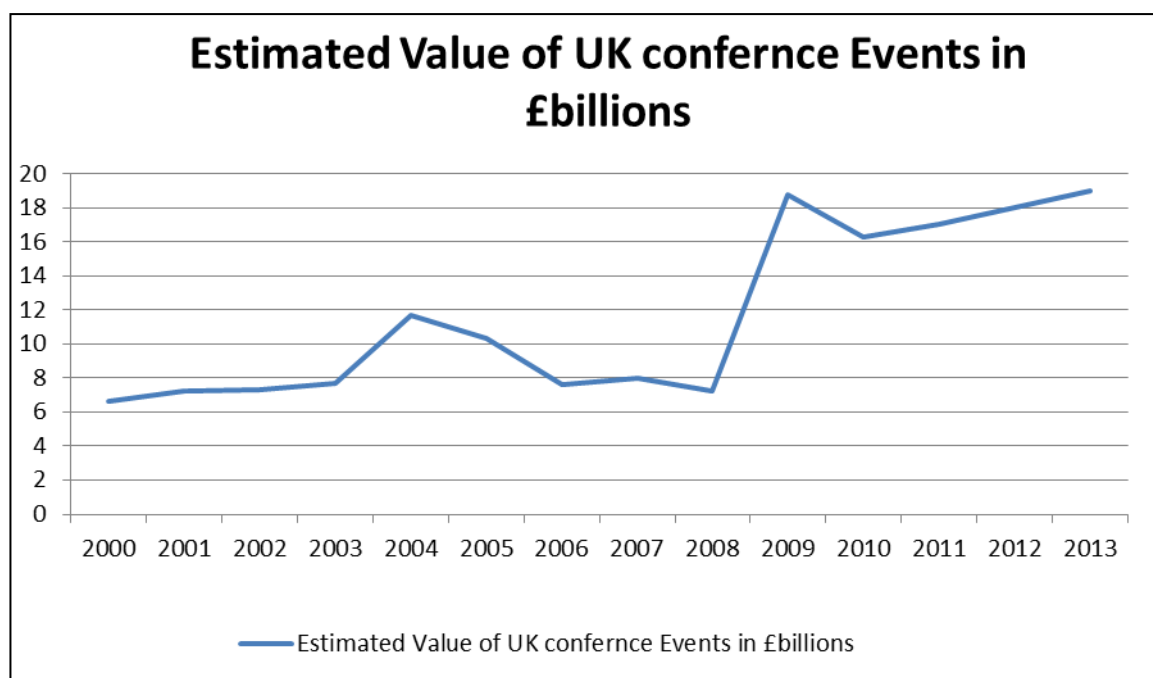


Figure 2.17 Growth in value of UK Conference Events, adapted from Eventia (2000 – 2014).

Some of the reductions in economic value could be aligned to the global recession, global banking crisis and financial crisis that affected all businesses, including the events industry, since 2008. Furthermore the UK's Events industry value may have been substantially affected within the 2012 statistics due to the large volume of events cancelled due to the severe wet weather and flooding that occurred (BBC, 2012b). Figure 2.17 charts the rise and fall in value of the UK Meetings and Conference events sector, as outlined by Eventia over the past 14 years. The clear jump in value in 2009 is due to the changes in methodology for calculating and estimating the economic impact of these events (Eventia, 2010).

Despite the changing economic impact of the UK Meetings and Conference events, the overall number of conference events has been relatively consistent between 2000 and 2013 with between 1.3 million to 1.6 million conference events on average per annum (Eventia 2000 – 2013). It is expected that the number of events will remain in the 1.3 million to 1.4 million range annually (BVEP, 2017). With the stability in the overall number of conference and meeting events it is interesting to note that the economic value has continued to increase with reports of increased business visitor spend (EVCOM, 2014), which demonstrates the power and value of this sector in particular. Figure 2.18 outlines the average number of conference per year as outlined in the

Eventia reports, which demonstrates this consistency in the numbers of annual conference events in the UK.

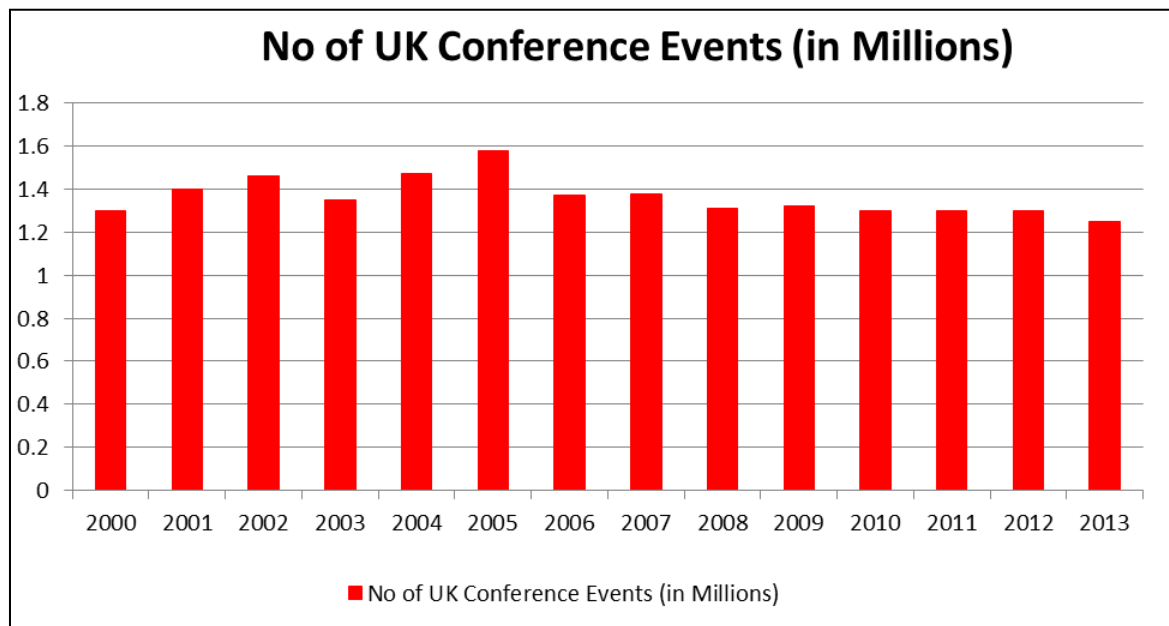


Figure 2.18 Average number of annual conferences in the UK, adapted from Eventia (2000 – 2014).

Linked to the economic growth, there has also been a significant increase in the number of delegates attending conference events, doubling from around 50 million in 2002 to around 100 million in 2010 (Eventia 2000 – 2013). This increase in delegate attendance is also one of the reasons why the overall economic impact has increased so rapidly. This example of the UK Meetings and Conference sector demonstrates a potential reason behind why conferencing events are given such prominence in economic impact reports. This is due to the high volume of event activity, delegates in the tens of millions, and a potential economic value in £billions, resulting in its perceived importance as a part of the wider event industry.

Charity Events

One area of events that is significant in its absence in the data produced by BVEP is that of the charity sector. There are over 167,000 registered charities in the UK worth over £73.11 billion (Charity Commission, 2017a). It can be argued that it is a fundamental aspect of the event industry to overlook due to the growing number of charity fundraising events that take place annually (Charity Financials 2017, 2018). One potential reason for this absence is the conceivable difficulty in evaluating a realistic economic value that charity fundraising events have in relation to the £73.11 billion turnover of the entire charity sector. Some of the data presented by the Charity Commission (2017a) shows that of this £73.11 billion approximately £7.02 billion (9.81%) of income is from 'Trading to raise funds' which includes elements such as fundraising events;

sponsorships and lotteries; shop income; and providing goods and services among other trading aspects. Fundraising events are therefore only a small proportion of this 9.81%, but are categorised as being a fundraising activity for charities. Furthermore two recent reports by Charity Financials (2017, 2018) outlined that 2% (2017) and 2.4% (2018) of all charity income was directly linked to fundraising events, and as such it could easily be estimated that events contribute in the region of over £1 billion annually.

In order to establish if this estimate of £1 billion has merit further research will be undertaken to review and evaluate the potential income raised through charitable fundraising events. The research will examine 120 charities that cover a range of sub-sectors, such as health, education, military and children's charities and that represent of a range of charity sizes by total income. By examining annual reports and financial statements it should be possible to expose and estimate how much is raised annually through charity fundraising events for these 120 charities and therefore be representative of the whole charity sector. It is worth noting that the 120 charities represent only 0.001% of the total of 167,000 charities in the UK. The data could, however, be fundamental in revealing the importance and potential economic value of a previously overlooked aspect of events management literature and industry reports.

Wedding Events

Another event subsector of the industry that is significantly overlooked and ignored in the event reports and economic data is the Wedding Event sector. This aspect of the event industry is (in the UK at least) the potential elephant in the room. This is partly due to the social and cultural aspects in the UK which influence how weddings are planned and managed, compared to the USA for example. The majority of UK weddings are planned, managed and delivered by the wedding couple rather than a wedding planner – where the reverse is true in the USA. There is also potential snobbery from the UK events industry and academia as a whole which do not regard weddings as a part of the industry but as a separate industry, and hence its lack of inclusion. This is also reflected in the higher education provision, where currently only two out of over 70 undergraduate degree programmes offer a module on 'Wedding Planning'.

This lack of acknowledgement is surprising given the significant economic value of the UK and US wedding industries. In the UK the Wedding Event sector is valued at over £10bn annually (Dowson & Bassett, 2015; Hitched.co.uk, 2011) and examines and calculates not only the wedding costs but also the wider economic impact of the wedding guests expenditure on aspects such as gifts,

accommodation and travel. This pales into insignificance when compared to the USA where, according to Forbes (2012a) it is estimated to be worth \$60bn a year although Daniels and Loveless (2013) and Dowson and Bassett (2015) estimate it to be worth nearer to \$54bn a year. The growth of new markets, such as China, are also proving to be enormous revenue makers, with China's wedding sector currently valued at \$57bn and growing annually (Adage.com, 2010).

Education

As outlined the need and demand to professionalise the events industry has led to a growth in event management degrees being offered within the UK, from only a hand full of providers 15 years ago, to over 71 universities now offering events management as an undergraduate and postgraduate option (BVEP, 2014; Ryan, 2016b; UCAS, 2017). According to the Higher Education Statistics Agency (HESA, 2017) and the Universities UK (2014) there are nearly 2.3million students studying in the UK and this has been the average since 2001. According to the Universities UK (2014) report 'The Impact of Universities on the UK Economy', Universities provided a £73.11 billion impact on the UK economy in 2011-2012. This has grown incrementally year on year, in keeping with changes to student numbers and changes in tuition fees and funding.

With over 71 UK universities offering event management degree programmes the potential economic impact of event education is significant. The popularity of event programmes has grown with the Telegraph (2015) reporting an increase of 54% between 2007 and 2011. The size of cohorts varies from university to university with many of the metropolitan universities having 500+ students (such as Sheffield Hallam University and Leeds Beckett) with other institutions having smaller programmes of 150+ students (such as the University of Salford, Liverpool John Moores University; University of Westminster, UCLAN and similar). It can be estimated that on average there are approximately 150 – 300 students per Events programme offered across the 71 Universities. This equates to between 14,000 and 21000 students studying an events management degree. Thomas (2016) outlines that "there are approximately 10,000 events students enrolled on courses in the UK" (pp 203) but this is merely an estimate and the results could be significantly higher due to combination programmes and elective modular options. Students are attracted to the programmes due to the experiential nature of the courses and clear skills development, academic underpinning, and route into the event industry (Ellert et al, 2015; Getz, 2005; Lamb, 2015; Ryan, 2016a).

The economic impact of this education is currently not examined but is potentially substantial. According to the National Union of Students (NUS, 2013) the average cost of being a student in 2013-14 was £22,500, and this estimated annual cost has stayed at the £22,000 for the past five years (Top Universities, 2017). This incorporates a range of factors which includes tuition fees, books and IT equipment, rent and living costs, travel costs, and leisure time among other items (NUS, 2013; Top Universities, 2017). If this average cost is viewed in terms of the estimated 14,000 to 21000 students studying events management then the potential economic impact is from £315 million to £472 million annually. With other spend factors such as field trips, conferences, guest speakers and event activities factored in then the economic impact could increase further to a potential estimate of £500million at the top end of the economic impact estimate. Whilst not as big as many sectors within the events industry it is still a significant aspect and should be included within the figures.

Estimating a new Economic Value

If these three elements of Wedding Events, Charity Fundraising Events and Event Education are factored into the data compiled by BVEP (2017) then there would be a significant change in the overall economic value of the Events Industry, as highlighted in table 2.8.

| Sector | Economic Value |
|--|-----------------------|
| <i>Conferences and meetings</i> | <i>£21.6 billion</i> |
| Exhibitions and trade shows | £11.0 billion |
| <i>Wedding Events</i> | <i>£10.03 billion</i> |
| <i>Music Events</i> | <i>£3.1 billion</i> |
| Sports Events | £2.3 billion |
| Global Exhibitions by UK Organisers | £2 billion |
| Incentive Travel | £1.2 billion |
| Festivals and cultural events | £1.1 billion |
| Corporate hospitality and Corporate Events | £1.2 billion |
| Outdoor events | £1.1 billion |
| <i>Charity Events</i> | <i>£1 billion</i> |
| <i>Event Education</i> | <i>£0.5 billion</i> |
| Total | £56.13 billion |

Table 2.8 adapted from Opportunities for Global Growth in Britain's Events Sector, BVEP (2017, pg 4).

If the Wedding Event sector was calculated within the overall event industry's economic impact for the UK then it would be second in the overall rankings behind Conferences and Meetings. Charity fundraising events would be eleventh and there would also be increases (due to the recent reports as outlined previously) to the Conference and Meeting Sector (UKCAMS, 2015) and to the Music Event Sector (UK Music, 2015). Event Education would be at the bottom of the table but still playing a significant role with the event industry.

Table 2.8 outlines how the current Event Industry in the UK could be measured if it is realigned to include these previously overlooked sectors and new data on Conferences and Music Events. These new sectors would add over £17 billion to the overall total, creating an Event Industry worth over £56bn annually. This initial review and recontextualisation of the economic impact of events, including charity fundraising events, aids in providing new insight regarding the events industry. Whilst only an estimated economic impact for charity fundraising events this aids in providing a new context from which to view and appreciate the economic importance of this sector. This new economic value of the event industry also demonstrates a contribution to the continuing debate regarding economic impacts for events management.

The Development of Charities and the growth of Charity Events

In the context of events management, charitable events are a relatively underexplored subject in the event academic literature. Charities and charitable fundraising events are, however, outlined in wider academic literature, which aids in developing an overall understanding of the key concepts, developments and challenges presented within the charity sector and fundraising in particular. The literature presented within this research will therefore examine charity and charity fundraising events and contextualise this to the field of events management in order to demonstrate its value and importance. This aligns to objectives two and three in regards to examining contexts of scale, scope and history, as well as notions of community that exist.

In order to appreciate the charity contexts and perspectives it is essential to note that the concept of 'giving' to others is not a new idea and has been a key aspect of human society for millennium (Alvey, 1995; Bremner, 1996; Owen, 1964; Masterman, 2007; Mullin, 1995; Sargeant & Jay, 2014). The three attributes of 'philanthropy', 'charity' and 'altruism' are the key characteristics of the foundations of modern charity (Sargeant & Jay, 2014). According to Sargeant and Jay (2004) the term 'philanthropy' originates from the Greek and means the 'love of mankind' and define it as "voluntary giving, voluntary service and voluntary association, primarily for the benefit of others"

(pg 2). Anheier (2014) outlines that philanthropy is the “voluntary dedication of personal wealth and skills for the benefit of specific causes” (pg 8) and these causes were usually linked to the individuals’ personal interests or connections. Nightingale (1973) is more critical of the ideals of philanthropy by stating that a “philanthropist, to us, is a rich man, one whose gifts have been large enough to bring him to public notice” (pg 128). This criticism, or cynicism, is hard to ignore, as it is often only the wealthy that are able to be truly philanthropic to provide enough funding for projects. Whilst it may appear to some as altruism, caring, or kindness, to others it could be seen as a way of promoting their own cause or celebrity (Nightingale, 1973; Whelan, 1996).

Philanthropists such as Warren Buffett, Bill Gates and Richard Branson are seen as leading the way in their philanthropic causes and multi-billion pound (dollar) charitable commitments but the PR generated could be argued to have a positive impact on their business interests. Nightingale (1973) comments that philanthropists cannot “avoid the imputation that his charity is a way of making moral reparation for the ruthless use of economic power elsewhere” (pg 128). In other words their altruistic giving masks the fact that through their business interests there is possible exploitation of their customers, workforce or environment (or all three) which has enabled them to attain their vast wealth and power. Whilst Warren Buffett is currently the leading donator to causes (Forbes.com, 2012b), donating over \$3bn in 2012 alone, three of the causes he donated to were run by his children. This demonstrates a clear ethical paradox and conflict of interests from a charitable perspective.

Charity is outlined as being “individual benevolence and caring” (Anheier, 2014, pg 8) and that the “notion of charity includes relief of poverty, helping the sick, disabled, and elderly, supporting education, religion, and cultural heritage” (Anheier, 2014, pg 8). This is echoed by Sargeant and Jay (2004) who outline that charity is “focused on the poor and is a term drawn from religious tradition of altruism, compassion and empathy” (pg 2). Goldblatt and Nelson (2001) provide two aspects in defining charity in that it is a “gift for an individual or institution [and] an organisation engaged in public benevolent purposes” (pg 35). It is the latter organisational aspect that is the focus of this research in respect of how charities operate to raise funds, with particular emphasis on the growing use of events for fundraising. The Charities Act 2016 (which is the latest legal framework and statute governing charities in the UK dating back to the Charitable Uses Act 1601) outlines that charitable organisations must adhere to “four heads of charitable purposes” (MacLennan, 2007, pg 3). These ‘four heads’ govern that charities must be focused towards “the

relief of the poor; the advancement of education; the advancement of religion; and other purposes beneficial to the community” (MacLennan, 2007, pg 3).

This modern definition bears a clear relation to the earliest statute (also known as the ‘Preamble Statute’ and ‘Statute of Elizabeth I’) as outlined during Elizabeth I reign in 1601, which outlines that charitable purposes are:

“for the relief of the aged, impotent and poor people; some for the maintenance of sick and maimed soldiers and mariners; schools of learning, free schools and scholars in universities; some for the repair of bridges, ports, havens, causeways, churches, seabanks, and highways; some for the education and preferment of orphans; some for or towards relief, stock or maintenance for houses of correction; some for marriages of poor maids; some for supportation, aid and help of young tradesman, handicraftsmen and persons decayed; and others for the relief of redemption of prisoners or captives; and for aid or ease of any poor inhabitant concerning payment of Fifteens, setting out of soldiers or other taxes” (Nightingale, 1973, pg 38).

Whilst the essence of the Charitable Uses Act 1601 can be seen in the current Charities Act 2016, there are some aspects of the origins that are not wholly altruistic. As Bromley (2001) points out Elizabeth I sought through the Act to “co-opt private sector funds for the State’s social agenda, [and] wanted charitable funds to be paid directly to her by assisting those who were too poor to pay her taxes” (pp 11). So whilst Elizabeth I appeared to want to help the needy she also wanted to ensure that the taxes were still collected. Again this represents a clear conflict of interests and masks the potential true intent behind the creation of the 1601 Act – taxation.

The key concept that links both philanthropy and charity(s) concerns the motives that drives the individual to engage in acts of giving, whether it is financial giving (or provision of an item of value) or voluntary giving of one’s time (Smith, Pitts, Wang & Mack, 2015). Whilst giving in either of these aspects has been prevalent in human development (Levitt & Dubner, 2009) the word to describe it – altruism – is a relatively new one. Altruism was first coined by the French philosopher Auguste Comte in 1851 with the original spelling (in French) of ‘altruisme’ which subsequently dropped the e when it entered the English language only a few years later (Altuists.org, 2014). Its original meaning centred on the idea of “self-sacrifice for the benefit of others” (Altuists.org, 2014). The

definition developed over time taking into account moral and ethical considerations as well as, more significantly, evolutionary ones (Altruists.org, 2014; Levitt & Dubner, 2009).

According to Altruists.org (2014) the definition of altruism is “loving others as oneself [and / or] behaviour that promotes the survival chances of others at a cost to one’s own”. It is the latter aspect that is seen not only in human evolution but also throughout the animal kingdom (Levitt & Dubner, 2009; Sargeant & Jay, 2014). A truly altruistic motive for giving appears to be obvious, giving for the sake of giving, with no desire for reward or recognition (Connolly & Hyndman, 2013; Hibbert & Horne, 1996). Whilst this ideal would on the face of it appear to be why people ‘give’ the reality is quite different. For example when a charity collector asks you to donate some money into a collection box do you empty your pockets of all the loose change or select just a few small coins of low denomination? The reality is that supporters and donors contribute for a variety of reasons and in a variety of ways (Connolly & Hyndman, 2013; Hibbert & Horne, 1996; Smith et al, 2017).

Sargeant and Jay (2014) outline that there are seven aspects and definitions of self-interest that are linked to the ‘altruistic’ intentions of any donor:

Self-esteem: the donor is motivated to give as it enables them to feel better emotionally.

Atonement for sins: some donations are motivated by a need to atone for past sins again enabling them to feel better emotionally. Giving to churches for masses to be said, were seen as vital in the medieval age, to not only atone for sins but to ensure passage to heaven, with the more generous the donation resulting in the increase in the number of years masses would be said for the benefactor. This was a core business for the church before the reformation and highlights a conflict of interest in this charitable giving (Goldberg, 2004; Sargeant & Jay, 2004).

Recognition: donations are made in the hope that they will receive considerable recognition from family, society, media, and the organisation being supported.

Access to services: donations are made as the donor feels that they could benefit from its services in the future. A good example of this is giving to cancer research charities.

Reciprocation: donors may give either through desire or a sense of obligation to organisations that have aided them in the past. For example giving to Macmillan Cancer for nursing assistance provided historically to a family member.

In Memoriam: donations are made in memory of someone close to the donor, or as a legacy donation.

Tax: some donors (particularly organisations) give as it can be tax deductible. Even sizeable donations may be viewed with some cynicism as they can create positive PR and provide tax relief. The HMRC outlines “companies can get tax relief on gifts of money to charities” (HMRC, 2014) as well as donations of land, shares, buildings and other assets. Again this demonstrates a perceived conflict of interest in this type of charitable giving.

It can be argued that there are in fact very few truly selfless acts of altruistic giving, as all giving can be easily linked to a self-interested motive (Bremner, 1996; Sargeant & Shang, 2017; Weinstein & Barden, 2017). Sargeant and Jay (2004) comment that there is an ironic outcome for any donation provided with a true altruistic intent because “any benefit to society is likely to result in a degree of self-benefit... [and therefore]... any donation as being made for selfish purposes, even when the donor may have had no such intention at the time” (pg 101). This therefore creates an unintended charitable paradox as any giving can be viewed as being beneficial, directly and indirectly, to the benefactor.

One aspect of giving is the provision of someone’s time or personal expertise instead of a financial contribution. It is simple for anyone to give financially, but to give up personal time or expertise, either on a regular basis or ad hoc basis to a cause can be much harder and requires greater commitment (Goldblatt & Matheson, 2009; Lockstone & Smith, 2009). Whilst there may still be aspects of self-interest evident in this approach, it can be argued as being more altruistic in intent, but there are also a range of motivational factors for volunteering as already discussed (Getz & Page, 2016; Heitmann & Roberts, 2010; Tum et al, 2006; Van der Wagen & White, 2015). Other personal interactions could include provision of an organ (blood, kidney, liver, bone marrow and so on) from a living donor or an organ from a recently deceased donor. Whilst this is an extremely selfless act there are still aspects of self-interest, for by not donating a loved one may die, or others would not benefit from donations post-death (a potential form of in memoriam self-interest).

There is also a potential eighth aspect of self-interest that could be added to this list as created by Sargeant and Jay (2014). There is a growing trend for charity fundraising events, particularly in the last 10 years, and therefore individuals are attracted to support the charity due to the ‘tangible

benefits' that they receive in exchange for the money or service (such as volunteering) that they provide (Anheier, 2014; Clarke & Norton, 1997; Sargeant & Jay, 2014; Sargeant & Shang, 2017; Smith et al, 2017; Weinstein & Barden, 2017). As Anheier (2014) outlines a charity supporter would "derive more tangible benefits by being granted access to exclusive sport or cultural events" (pg 233) as well as more standard charitable events such as balls, dinners, meetings and similar. Sargeant and Jay (2014) support this view and comment that fundraising events "involves strong elements of exchange, where the donor derives a benefit for the giving..... events provide opportunities for socialising, entertainment, competition, recognition and networking, while raffles, auctions and sales provide opportunities to win prizes or to buy and sell goods" (pg 235).

This means that donors, supporters and volunteers are not necessarily attracted to the charity due to its brand, mission or values but due to the benefits that can be attained through the support (Cairns, 1996). Attendance and participation at charity fundraising events provide a clear tangible benefit in exchange for money donated or raised (Sargeant & Shang, 2017; Weinstein & Barden, 2017). The addition of 'tangible benefits' as an aspect of self-interest is important as the engagement and support for charities has evolved over the last 10 years due to controversies affecting the charity sector and the continued growth of events. Charities are now capitalising on the use of events to aid in fundraising and develop links to existing and new supporters (Goodwin et al, 2017; Lyes et al, 2016).

It is important to note that the three key components of philanthropy (the ability and desire to give), charity (giving to aid a cause or organisation that benefits others), and altruism (the motivation to give), are intrinsically linked and overlap, and are also not a modern phenomenon but are evident throughout history (Alvey, 1995; Bremner, 1996; Goldberg, 2004; Masterman, 2007; Mullin, 1995; O'Gorman, 2010; Sargeant & Jay, 2004). Mullin (1995) outlines a definition of charity which pulls these three core components together in that a charity is "an agency which exists solely to make an adequate and relevant response to need within the community" (pg 18).

There are also clear practices, values and characteristics inherent across the charity sector, which are reminiscent of a CoP approach (Wenger, 1998). This includes the nature of charity and that all charities are all focussed on operating within the parameters of the 'four heads' that strictly govern and define how charities must operate and provide a benefit to those they support. As previously outlined these 'four heads' cover "the relief of the poor; the advancement of education; the advancement of religion; and other purposes beneficial to the community"

(MacLennan, 2007, pg 3). The changing governance and organisational management of charities has continued to evolve to ensure high standards are maintained and continuously enhance best practice across the charity sector (Anheier, 2014; Fries, 2017; Sargeant & Jay, 2014; Sargeant & Shang, 2017; Weinstein & Barden, 2017). This CoP aspect is also evident within the professional bodies such as the Charity Commission, Institute of Fundraising (IoF) and FRSB (Fundraising Standards Board, now the Fundraising Regulator) and how they support and promote best practice and development of practice across the charity sector (Fries, 2017).

To develop our understanding of charities and charity fundraising events it is important to consider how and why charities have evolved. This is crucial in developing our understanding of why the professionalism of the charity fundraising industry has been critical, particularly in light of issues and challenges currently facing the charity sector, and fundraising activities in particular.

Historical Context of Charity Fundraising

Similar to the historical context and development of events, charities have also evolved over hundreds of years. As Sargeant and Jay (2004) state “the concept of charity has been around since the dawn of antiquity, and non-profit organisations of one form or another appear to have been with us since civilisation began” (pg 2). Many of the earliest texts, such as the Bible and Old Testament, outline acts and requirements of charitable giving which were intrinsically linked to religion (Bremner, 1996; Mullin, 1995; Sargeant & Jay, 2004).

An example of early charitable giving and fundraising is outlined by Mullin (1995) who outlines in around 30 AD there were international efforts to relieve famine in Palestine. Mullin (1995) provides a paraphrased review of Paul’s letters to the Corinthians which highlights this effort:

“There is famine in Palestine; give your support. I am sending Titus to receive the money you promised and have told people how generous you will be. Every week before he arrives, set aside a considered sum, calculated according to your means. It must be ready before I get there, so that there is no fund-raising during my visit. If you are not as generous as you promised to be, I and you will be shamed. There were previous complaints about the handling of funds, so please appoint trustees to account for the money and to take it to Jerusalem” (pg 1).

This demonstrates that charitable giving and fundraising efforts were not only common but quite sophisticated at this time. It also outlines that there were issues with abuse and misuse of these charitable funds, an issue which has plagued the development and perception of charities for centuries and into the modern context (Bremner, 1996; Mullin, 1995; Nightingale, 1973). Religion has played an unsurprising role in the development of charity's and giving, with traditions such as the collection during services dating back to the dark ages (Anheier, 2014; Bremner, 1996; Jordan, 1959; Goldberg, 2004; Mullin, 1995; Sargeant & Jay, 2014), which like the tithes was designed as a voluntary contribution to enable the church to maintain itself and aid the poor (Goldberg, 2004). During the middle ages "grand fundraising campaigns were often designed and initiated... [with] professional fundraisers employed to ensure success" (Sargeant & Jay, 2004, pg 3), particularly for major construction projects. For example most of the finances needed to build Milan Cathedral in 1386 came from "fundraising in schools, house-to-house and street collections, [and] community fundraising events" (Sargeant & Jay, 2004, pg 3). As Mullin's (1995) outlines "fundraising developed great sophistication during the Middle Ages" (pg 6). This perspective demonstrates that the perception of fundraising events being a modern process is inaccurate as the evidence clearly highlights that it is rooted in its historical development. This is also similar to the misconception that events and events management is a modern concept, and as previously outlined is also intrinsically linked to social interaction and engagement throughout history.

Following the Reformation orchestrated in part by Henry VIII in 1536, the abuses of the churches fundraising activities, such as the indulgences, were prohibited. New requirements and laws developed to control legitimate charitable giving, and failure to do so could result in fines, public floggings or imprisonment (Jordan, 1959; Sargeant & Jay, 2014). It is the earliest form of governance outlining how charities and charitable acts should function, backed up by regulation and law. As Sargeant and Jay (2004) outline the government of the day considered that giving and charity "should be strictly controlled to encourage the channelling of alms only to those who were referred to as the impotent poor" (pg 4), by which those who were unable to work due to age or health issues were assisted. A good example of this new legislation in practice was the licensing of beggars, making it illegal to give to anyone not in receipt of a licence. This reveals a highly sophisticated process and management of charities that is more in line with current perceptions of charity governance.

The critical implication of this new law was that enabled the trustees and officials of charities to be held fully accountable for their actions or misuse of funds and assets in their charge (Bates et al,

2000; Bromley, 2001; Cairns, 1996; Harris & Bridgen, 2007; Quint, 1997; Sargeant & Jay, 2014). The Act also led to the introduction of Charity Commissioners (forerunners of today's Charity Commission) whose responsibility (then as now) was to "investigate abuses of these charitable uses and to thereby protect the interests of those that had chosen to endow charitable organisations" (Sargeant & Jay, 2004, pg 5).

The number of charities in England remained relatively small until the nineteenth century, when a growth and development in charities occurred (Royle, 1987; Sargeant & Jay, 2014). This was due in part to the social and moral values that emerged during the Victorian era, where the difficulties seen and reported upon of the lives of the poor were viewed as a moral failure (Anheier, 2014; Royle, 1987). It was also due to the growth in population and growing costs associated with maintaining the Poor Law system (Harris & Bridgen, 2007; Humphreys, 2001; Royle, 1987). Many of the charities were focussed on the improvement of the lives of children at this time, focussing on education and general improvements to their wellbeing and safety, as well as the poor in general. Some examples from this time include the NSPCC (National Society for the Prevention of Cruelty to Children) founded in 1884; The Christian Mission founded in 1865 which later became the Salvation Army (1878); Barnardo's children's charity was established in 1867; and the London Charity Organisation Society (LCOS) which was founded in 1870 (a leading charity of the day in terms of reach, work undertaken and its clear organisation and governance).

A key change then occurred at the turn of the twentieth century with an increase in charities concerned with aiding returning servicemen from theatres of war. The British Empire at this time was continuously engaged in military campaigns throughout the nineteenth and twentieth century with little provision for the injured servicemen and their families (Anheier, 2014; Sargeant & Jay, 2014). At the same time there were also issues arising regarding health with populations starting to live longer, that in turn began to expose new health problems that had previously not been encountered (Anheier, 2014; Sargeant & Jay, 2014; Sargeant & Shang, 2017). There was a marked increase in charity registrations during this period which was due to four key factors. The first was a wider public desire to assist those returning injured from war and their families. Secondly the development of major companies and corporations donating to charity. Thirdly the general increase in levels of prosperity, enabling more of society to give to charities and charitable causes. And lastly advances in medicine and health care that required funding to aid new research and techniques (Anheier, 2014; Harris & Bridgen, 2007; Humphreys, 2001; Sargeant & Jay, 2014). These four factors were consistent throughout the twentieth century and are still evident in

modern society today. It is upon this basis that many modern charities still operate, although there is a wider focus on aiding families generally rather than specifically those associated to the armed services. Similarly the sophistication, organisation, coordination and governance has also continued to evolve and develop to enhance best practice in order to best achieve the charity's mission and objectives.

The Charities Act's and the Professionalisation of the Industry

As outlined there have been a range of legislation and legal Acts in the UK since the medieval times that were designed at governing charitable giving and charities (Bromley, 2001; Fries, 2017; Harris & Bridgen, 2007; McGregor-Lowndes & Wyatt, 2017; Nightingale, 1973; Sargeant & Jay, 2014). The Charitable Uses Act of 1601 was the first significant law which aimed at providing clear governance on how charities must be run and enabled the first Commissioners to be appointed to investigate any wrong-doing on the part of the charity trustees (Sargeant & Jay, 2004), although any legal proceedings were dealt with by the Court of Chancery (Malik, 2008). It was not until the early Nineteenth century that the charity legal provision was examined and enhanced (Fries, 2017; Malik, 2008; Nightingale, 1973; Thompson, 1979). In 1818 a Royal Commission of Inquiry was established to examine the confusing and disorganised charity system in the UK, which had not been formally controlled or managed appropriately in the previous two centuries (Malik, 2008; Thompson, 1979). This long winded inquiry lasted over 25 years when it published its final report and findings, which led to the government creating a permanent Charity Commission in 1853 through the Charitable Trusts Act (Nightingale, 1973).

The rationale for creating this permanent Charity Commission was to "provide inexpensive and simple means of dealing with problems encountered by charities" (Malik, 2008, pp 47). The reality of the early development of the Charity Commission was an organisation which was seen as "innocuous... permanently understaffed, ignored, and isolated" (Thompson, 1979, pg 213). The reason for this, as Nightingale (1973) comments, was due to the fact the Charity Commission at this time had "powers of inquiry [which] were merely permissive and they could not insist on auditing a charity's accounts" (pg 277). In essence they lacked any real ability to enforce the law and root out any corruption, unethical, and illegal activity (Fries, 2017; Nightingale, 1973; Thompson, 1979). This lack of authority and power was not resolved until the Charities Act 1960, when greater governance and legal requirements were implemented, with one of the most significant requirements being that all charities had to be registered with the Charity Commission (Nightingale, 1973). Charities now had to ensure they adhered to a stricter array of guidelines and

legislation as outlined in the Charities Act 1960, which was managed by the Charity Commission, who in turn provided guidance, assistance and advice to the charities, both old and new (Malik, 2008; Nightingale, 1973). The 1960 Act had a sting in its tail though as it now enabled the Charity Commission to investigate and fully audit any charity, suspend trustees, freeze bank accounts and assets and even appoint receivers to run the charity (Malik, 2008; Nightingale, 1973). This Act was a watershed moment for charities as they needed to ensure that they operated in a more professional manner to ensure that they did not breach any aspect of the Act. This was a critical moment as charities now started to become more sophisticated with more specialised and qualified professionals entering into the sector, which has continued to the present day.

Since 1960 there have been several new Charities Acts introduced including 1992, 1993, 2006, 2011 and most recently in 2016. The Charities Act 1992 brought into law the compulsory registration of all charities with an annual income of over £1000 (Driscoll, 2017; Fries, 2017; Hanvey & Philpot, 1996; MacLennan, 2007; Malik, 2008; McGregor-Lowndes & Wyatt, 2017; Parliament.uk, 2014; Quint, 1997). The Charities Act 2006 defined in law “the purposes of charity for the first time” (Malik, 2008, pp 49) but still utilised the 1601 Statute as its foundation (Fries, 2017; Malik, 2008; Parliament.uk, 2014). The 1993 and 2011 Acts were consolidations of the previous Acts under one single legislation, for ease of purpose and to attempt to simplify aspects of the Acts that often overlapped (Fries, 2017; MacLennan, 2008; Malik, 2008; Parliament.uk, 2014).

The Charities Acts have all resulted in charities needing to be more business orientated, developed and professionally managed (Anheier, 2014; Driscoll, 2017; Hanvey & Philpot, 1996; Hyndman & McMahon, 2010; MacLennan, 2008; Quint, 1997). Irrespective of size all charities in the UK must adhere to the legal obligations, reporting requirements and communicating regularly with the Charity Commission (Hyndman & McMahon, 2010). The driving force behind these changes is outlined by Cairns (1996) who observes that throughout the “1980s concern grew about the lack of control over fundraising for charity and there was an increasing amount of evidence that abuse of fundraising was a serious problem” (pg 1). The issues highlighted by Cairns (1996) were predominately concerned with how fundraisers could keep as much as 90% of the proceeds raised for themselves, rather than being directly given to the charity and fundraising organisations. This regularly resulted in charities becoming bankrupt as a result and any funds or assets remaining would go to creditors first over the charity beneficiaries (Cairns, 1996). Changes to the Charities Acts from 1992 onwards were designed to reduce this abuse and misuse and ensure greater

accountability and professionalism from the sector (Anheier, 2014; Cairns, 1996; Driscoll, 2017; Hanvey & Philpot, 1996; Hyndman & McMahon, 2010; Quint, 1997).

Other than the initial set up and registration with the Charity Commission charities must also: appoint trustees; create business plans; develop a mission statement and core values; provide annual reports; provide annual financial statements to the Charity Commission; choose to become registered for VAT and other taxes; appoint staff; manage and train staff; manage and deliver projects to aid beneficiaries; manage volunteers; fundraise; and finally obtain and manage assets (Anheier, 2014; Cairns, 1996; Hanvey & Philpot, 1996; MacLennan, 2008; Quint, 1997). The reporting to the Charity Commission helps to ensure transparency of the charities work and activities and prevent any abuses as these reports are available in the public domain (Anheier, 2014; Charity Commission, 2014; Driscoll, 2017; Hanvey & Philpot, 1996; Hyndman & McMahon, 2010; Quint, 1997).

This means that in the past few decades charities have needed to become far more professionalised, structured, streamlined and business orientated than perhaps the average member of the public would perceive (Anheier, 2014; Connolly & Hyndman, 2013; Driscoll, 2017; Hanvey & Philpot, 1996; Hendriks & Peelem, 2012; McGregor-Lowndes & Wyatt, 2017; Quint, 1997; Sargeant & Jay, 2014). Some of the largest charities in the UK, for example Save the Children, MacMillan Cancer, Cancer Research UK, and NSPCC, resemble major corporations rather than small amateurish organisations (Anheier, 2014). The only difference is that rather than being responsible to share-holders the charities are responsible to their stakeholders, supporters, and beneficiaries which are often far greater in number and more complex than most businesses (Anheier, 2014; Hyndman & McMahon, 2010; Nathan & Hallam, 2009; Sargeant & Jay, 2014). Charities have evolved, developed and learnt throughout their historical context, from creating fundraising approaches to strict governance, laws, legislation and reporting mechanisms. This learning and sharing of knowledge could be seen in a CoP context, as charities have been required to evolve and this did not occur in isolation but from reflection and interaction in order to enhance knowledge and practice (Fuller, 2007; Wenger, 2003; Wenger-Trayner et al, 2015). Whilst some of this change was from internal requirements, a significant proportion of changes were caused by government intervention and public perception.

The Growth and Development of Charity Fundraising Events

Charities have always relied on fundraising in its various forms including: street collections; door-to-door collections; donations of money as well as products or unwanted personal and domestic belongings; and events (Bremner, 1996; Botting & Norton, 2001; Cairns, 1996; Sargeant & Jay, 2014; Sargeant & Shang, 2017; Schlegelmilch et al, 1997; Shaw, 1996; Weinstein & Barden, 2017). Whilst events are an integral part of the fundraising strategy for many charities there is little data available, either in literature or charity reports, on the number of charity and fundraising events that take place annually. Much of the academic literature only reviews fundraising as a holistic activity, rather than a more detailed and explicit examination of how these fundraising activities breakdown (Aldrich, 2009; Cluff, 2009; Heijden, 2013; Kay-Williams, 2009; Sargeant & Shang, 2016; Saunders, 2013). There are, however, repeated calls for charities to evolve and enhance their fundraising approach in order to engage more effectively with potential supporters (Botting & Norton, 2001; Miller, 2009; Shaw, 1996), with events being a key strand to this new fundraising method (Botting & Norton, 2001; Chen, Singh, Ozturk & Makki, 2014; Goodwin et al, 2017; Higgins & Lauzon, 2002; Lyes et al, 2016; Pitts, 1997; Webber, 2004).

As already outlined there are over 167,000 registered charities in the UK with a total annual income of over £73 billion (Charity Commission, 2017a). Of this £73 billion approximately £7.02 billion (9.62%) of income is from 'Trading to raise funds' which includes elements such as fundraising events; sponsorships and lotteries; shop income; and providing goods and services among other trading aspects (Charity Commission, 2017a). Fundraising events are therefore only a small proportion of this 9.62%, but could easily be estimated to be in the region of over £1 billion annually. In contrast to this data from the USA in 2015 outlines that there are more than 950,000 public charities with an annual income of over \$1.73 trillion dollars, and of the income streams 1.9% is attributed to income from 'other' sources, which includes events (Hyde et al, 2016; Sargeant & Shang, 2017). This 1.9% equates to \$32.87 billion dollars, and if only half of this income is from events it still equates to over \$16 billion dollars. According to Hyde et al (2016) similar trends are also evident in Australia and Canada were between 10% and as much as 25% of income donated is via a charitable fundraising event.

What is clear from this data is that despite no precise economic estimates being provided, fundraising events are a distinct and growing method for generating funds and engaging with supporters. This increasing use of charity fundraising events is a trend and defined characteristic of

the charity sector, both in the UK and internationally. It is inconceivable that this has happened in isolation but through sharing of ideas, concepts and best practice in an ever changing charity landscape, and as such is indicative of a CoP (Wenger, 1998). What is apparent, however, is that the inconsistencies in economic data and the perceived small financial income from charity fundraising events is potentially part of the reason why these events are not more accurately reported upon. This in turn may explain why the event academic literature equally overlooks this charity event sector, due to its perceived lack of economic value and therefore lack of importance.

Despite this there are four distinct methods undertaken in developing and delivering charity fundraising events which is evident within the literature and also often reported within charity annual reports (Clarke & Norton, 1997; Cox 2017; IoF, 2017c; Pitts, 1997). The first method is 'charity events' (which are organisational led), such as a charity gala dinner, or sporting event, i.e. Socceraid or charity runs. This is where the charity plan, manage and deliver all stages of the event, with the primary aim of raising both funds and their profile from a regional, national and international perspective (Bates et al, 2000; Cox, 2017; Goodwin et al, 2017; Lyes et al, 2016; Passingham, 1995; Weinstein & Barden, 2017; Wendroff, 1999). The second is 'collaborative events' which are managed and directed by the charity but delivered operationally by volunteers or other partners (Lyes et al, 2016), examples include fun-days or mini-festivals. This also includes corporate partnerships, whereby organisations appoint a charity as their 'charity of the year' and undertake fundraising at either select existing organisational events or via bespoke fundraising events purely to benefit the charity (Bates et al, 2000; Cox, 2017; Sargeant & Jay, 2014; Sargeant & Shang, 2017; Weinstein & Barden, 2017; Wendroff, 1999). This is in keeping with the 'On behalf of' volunteering activities as outlined by the IoF (2017a).

'Third Party' events are not necessarily designed as a fundraising event but provide participants the opportunity to fundraise (Botting & Norton, 2001; Goodwin et al, 2017; Mirehie, Buning & Gibson, 2017). Examples of this include marathons, triathlons, cycling etapes and high endurance events, such as Touch Mudder, Three Peaks Challenge, London Marathon, London to Paris Cycle Challenge and similar, as well as mass participation events, for example Moonlight Walks. These events enable the majority of participants to do so on behalf of a charity, raising funds and awareness, whilst engaging in a physical activity (Goodwin et al, 2017; Hendriks & Peelen, 2012; Hyde et al, 2016; Mirehie et al, 2017). The reason behind the growing use of third party events is that it is cheaper to buy places at the event than for a charity to coordinate themselves due to the cost, time and expertise required, whereas buying places provides a high return on investment

and reduced time and cost for the charity (Bates et al, 2000; Dowson & Bassett, 2015; Goodwin et al, 2017; Philips, Breining & Philips, 2008). Finally 'volunteer events' are solely developed and delivered by volunteers or supporters of the charity, which are generally small scale, localised events, such as coffee mornings or cake sales. This may or may not have the support of the charity as it is dependent upon how these volunteers interact with the chosen charity (Bates et al, 2000; Sargeant & Jay, 2014). These volunteer events are in line with the 'In aid of' volunteering activities as outlined by the IoF (2017a).

From this literature the researcher developed and designed a 'Typology of Charity Events' which reflects the four methods of charity fundraising event that are used by charities. This is outlined in figure 2.19 and provides a new perspective of charity fundraising events and bridges a current gap in the literature on the use of charity fundraising events from both a charity and event viewpoint.

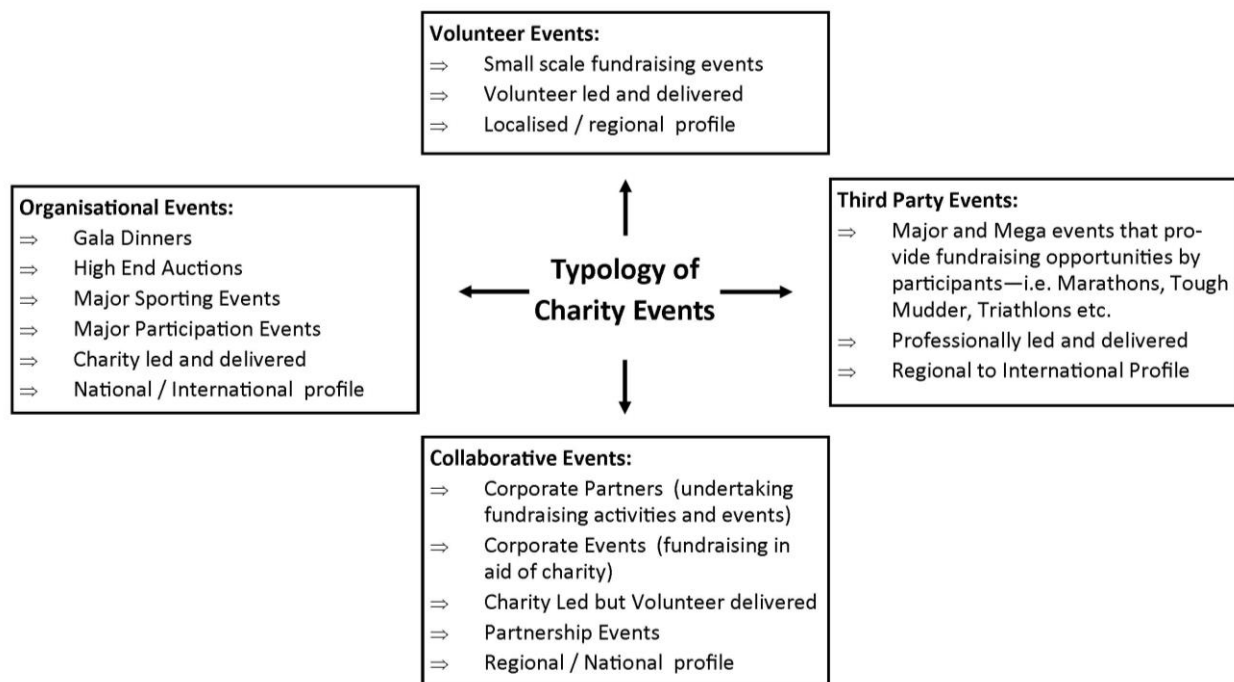


Figure 2.19 Typology of Charity Events, Brown (2017).

Whilst both organisation and collaborative events have the ability to be tracked by the charity (due to the events being managed by them) they are not always reported officially in annual reports, financial reports or press releases. They are often combined within all fundraising activity and income, making these charity fundraising events hard to track and provide an economic estimate for (Aldrich, 2009; Heijden, 2013). In the case of corporate partnerships (where organisations support a particular charity) there is again a lack of data provided by the charities on what activities are conducted on their behalf to aid and fundraise for the charity, merely an overall financial figure. The volunteer events, which tend to be small scale events in general, are equally

unquantifiable and again are not overly tracked by the charities, only the income they generate, which is again mainly disclosed as an overall fundraising or regional fundraising figure. The Third Party events, by comparison, do provide some specific economic data, as a number of the event organisers now track these fundraising event activities as they can provide some positive PR. The London Marathon is a good example of this. This lack of recorded event data continues to make tracking and analysing the economic impact of these charity fundraising events exceedingly complex, despite clear indications that these events are becoming critical to the charities fundraising and marketing strategy (Cox, 2017; Goodwin et al, 2017; Lyes et al, 2016; Mirehie et al, 2017).

| Event Goal | Event Revenue | Event Expenses | Event Net £ Raised | Event Goal Outcome Evaluation |
|----------------|-----------------|------------------|------------------------|---|
| Fundraising | High | Moderate | + £ Raised | Organisation generates substantial funds to support the mission. Costs should not exceed 40% of projected or actual revenues. |
| Identification | None or minimal | Moderate | - £ Raised | Organisation identifies prospective donors. |
| Education | Moderate | Moderate | Minimal or no £ Raised | Donor increases understanding of the organisation; qualifies as a prospect. |
| Recognition | None or minimal | Moderate to high | - £ Raised | Donor and others have already made gift; renewal cycle continues. |

Figure 2.20 Fundraising Events Grid, Adapted from Cox (2017 in Sargeant & Shang, 2017, pg 593).

A different perspective of charity event typology has been developed by Cox (2017), as outlined in figure 2.20. Cox (2017) posits that there are four core types of charity events which are used to: raise funds; identify new prospects (donors); educate potential and existing donors; and for recognition of supporters. Events are predominately focussed at gaining and retaining supporters and donors for the charity rather than for fundraising monies, as it is the long term support which is seen as being more important than a short term financial game (Botting & Norton, 2001; Cox, 2017; Goodwin et al, 2017; Higgins & Lauzon, 2002; Sargeant & Shang, 2017; Webber, 2004).

One of the traits that Cox (2017) highlights is that events are being used to identify potential donors or supporters for the charity, with the aim that they become long term supporters that results in a legacy donation. Whilst fundraising strategies encompass a wide range of activities, that include shops, marketing campaigns, door stop collections and events, it is legacies that still have one of the largest financial impacts for any charity (Cox, 2017; Sargeant & Jay, 2014; Sargeant & Shang, 2017; Webber, 2004). Attracting supporters is often a difficult and complex challenge for many charities. This is also hindered by a growing trend that individuals seek to engage more actively with a charity, and ideally receive a tangible benefit to their support or donation, and hence the increased growth in charity fundraising events in the last 10 years (Anheier, 2014; IoF, 2013; Weinstein & Barden, 2017). The IoF (2013) refer to the use of events as being 'Cultivation events' which are designed at "showcasing the work of the charity to convert prospects into donors" (pg 22). Once a supporter or donor has been engaged the charity then need to ensure they are then converted into long term supporters via a process which is referred to as the supporter or donor journey (IoF, 2013; Sargeant & Shang, 2017; Webber, 2004). TPP (2017) outline that the supporter (donor) journey is "the period of time from a donor's initial gift to their last, throughout the journey the fundraiser will attempt to extend and deepen the support".

Most of the current literature reviews the recruitment of donors or supporters as a specific campaign utilising more traditional methods of door-to-door, online recruitment, media promotions, and direct targeting of high net-worth individuals (Anheier, 2014; Botting & Norton, 2001; Magson, 1998; Sargeant & Shang, 2017; Schlegelmilch et al, 1997; Weinstein & Barden, 2017). The literature only touches upon events as a recruitment tool (Barker, Henze, MacLaughlin, Quevli & Van Diest, 2011; Cox, 2017; Goodwin et al, 2017; Saunders, 2013; Webber, 2004) and it is predominately the professional bodies which highlight the potential for events to increase supporters and link these to a donor journey (IoF, 2013; Blackbaud, 2015, 2016). There is evidence and excellent examples that demonstrate how events are a catalyst for engaging and recruiting supporters onto a donor journey.

Since Live Aid in 1985 there has been a steady growth in major events that are being used as a primary tool in fundraising and is a growing trend in the charity sector. Contemporary examples of these types of events include: Socceraid; Macmillan Cancer Coffee Morning; Live 8; Oxfam; BBC Children in Need; Comic Relief; and Sports Relief, all of which are designed as a means of fundraising as well as brand and mission promotion. The opening of the Commonwealth Games in Glasgow 2014 saw a partnership with UNICEF (a worldwide children's charity) who launched a new

appeal for funds for Third World projects at the Opening Ceremony. This demonstrates the value that events play in promoting charitable causes, both directly and indirectly. It is also the first time that a mega event has promoted so significantly a charitable cause, which was broadcast across the globe to an audience of tens of millions (BBC, 2014). It was estimated that £3.1 million was raised through 595,000 donations in the UK alone during the broadcast, demonstrating the financial power events can and do generate for charities (Herald Scotland, 2014).

The London Marathon regularly release data on the fundraising activities and achievements associated with the event. According to Virgin Money London Marathon (2016) “in 2007, £46.5 million was raised for good causes by runners, making the London Marathon a Guinness world record breaker as the largest single annual fundraising event in the world. That record has been broken every year since, with more than £59 million raised in 2016. Following the 2016 race, more than £830m had been raised for charity by London Marathon competitors since 1981.” The London Marathon is set to break the £1billion mark by 2020 and has already announced that for 2019 the 414,168 applications to run the marathon broke the 2018 record of 386,050 applications (Virgin Money London Marathon, 2018). This demonstrates the huge potential and popularity that mass participation and charity events can have, and that this is growing year on year. Whether mass participation events can continue to grow is a cause for some concern. Mirehie et al (2017) outline that the growing number of events is potentially starting to surpass demand and as a result “might cause charity fatigue [due to] intense competition for the same participants in a community” (pp 639).

Another report produced by JustGiving and Active Network (2013) is titled ‘The Event Fundraising Monitor: What’s next for Events’ and outlines the growth of fundraising events since 2007. The report outlines that “over the last decade, we’ve seen events-based fundraising reach new heights, with hundreds of thousands of people taking part in charity events each year and raising money for the causes they care about. Since 2007, the number of fundraising events has increased sevenfold [700%] and participant numbers have doubled. In the UK in particular, 2013 saw an 8% rise in event participation” (The Event Fundraising Monitor: What’s next for Events, 2013, pg 2). Whilst this outlines a clear growth and strength in charity fundraising events it fails to quantify these figures fully, and the report fails to provide any clear figures for this growth overall within the charity sector.

The report does, however, provide some good specific case studies backed up by clear figures. For example there were over 8,000 cycling events for charity in 2012 which raised over £17million for charities (The Event Fundraising Monitor: What's next for Events, 2013). The report also outlines that Triathlons have increased in number and popularity, with over 900 in the UK alone in 2012, and a surge in endurance and challenge events, such as Tough Mudder, with more than a million participants taking part in these type of events in 2012 (The Event Fundraising Monitor: What's next for Events, 2013). This data is collated from JustGiving, one of a number of social fundraising companies, meaning this is only a snapshot of the growth of charity fundraising events which could in fact be far greater. JustGiving (2017) outline that since 2001 more than 21 million people have helped raise more than £3.26 billion for over 12,000 charities in 164 countries, predominately through event related activities. Again this demonstrates a growth in charity fundraising events and its potential economic impact and importance.

The IoF and Blackbaud (2015) produced the 'Closing the Loop' report which focuses specifically on event fundraising for charities. There were some significant findings within the report that highlighted a "continuing popularity of event fundraising and the opportunities it presents" (pg 6) for the charities. The data also revealed that 84% of charities "have seen income from events rising or staying the same" (IoF & Blackbaud, 2015, pg 6) which when examined further revealed that 56% of charities reported a rise in event income and 12% noting a significant rise in income from fundraising events. Most importantly, and in line with this research, the report revealed that charities are reporting that "events account for 25% – 50% of overall annual income" (IoF & Blackbaud, 2015, pg 6) and as a result "67% are planning to do more events in future" (IoF & Blackbaud, 2015, pg 6). The findings also reported that over 83% of event fundraising participants would attend or participate in another event for the charity, and 92% would support the charity in other ways, which links clearly to the benefit that events play in converting supporters onto the donor journey (Barker et al, 2011; Cox, 2017; Goodwin et al, 2017).

The IoF and Centre for Interfirm Comparison (CIC) have also been supporting these changes in fundraising activity via the Fundratios Annual report over the last 20 years. These reports "provide a comparison of performance levels and methods, giving an overview of fundraising performance" (IoF, 2017d). Outlined within these Fundratio reports are the various income and expenditure streams, which since 2005 clearly demonstrate that fundraising events have become a specific income tool, generating between 3% and 9% of all income for charities. This again maintains the concept that charity fundraising events are a significant fundraising and marketing tool for

charities, despite the limited coverage in the academic literature. One potential drawback to these Fundratio reports, despite highlighting the importance that events are now playing in charity fundraising strategies, is that the sample sizes used are exceptionally small. There has been a steady decline in organisational participants year on year for these Fundratio reports from 80 in 2001 to only 17 in 2014 (IoF, 2017d). Despite these exceptionally small sample sizes the Fundratio reports are still regarded as a benchmark for examining fundraising streams. This research is proposing to examine 120 charities and their annual reports and financial data. Therefore any economic data generated can be considered significantly more robust than Fundratios, and thereby providing additional insight and accurate estimates of the economic impact of charity fundraising events.

Linked to the Fundratio reports, Closing the Loop report and similar reports outlined, is the recent reports by Charity Financials (2017 & 2018) which examine the income streams of the top 100 UK charities. These top 100 charities represented an overall annual income of just over £9billion for 2015/16 and £9.1 billion for 2016/17. These two current reports noted that events accounted for 2% of all income, worth £189 million in 2015/16 and 2.4% of all income, worth £224 million in 2016/17 from the 100 charity sample examined. This represents a small but increased use of charity fundraising events and again aids in demonstrating the importance and growing use of events. Furthermore, these findings are more reliable due to the larger sample sizes engaged, and in keeping with the research processes being utilised within this research. It is estimated that if this percentage was applied across all charities this would provide a potential economic value for charity fundraising events of at least £1.45 billion for 2016 or £1.75 billion for 2017 (Charities Commission, 2017a). All of these reports are now providing a useful barometer from which to start estimating the economic value of charity fundraising events in context to both the charity sector and the events industry as a whole. Added to this is another recent change in the last few years, is that some charities (a small but growing number) have started to specifically report on the income generated from event fundraising activities. This data will be essential for this research to enable more specific economic data to be examined and analysed in an effort to demonstrate the growing economic value and importance of charity fundraising events.

Recent Turmoil in the Charity Sector and Future Changes

The summer of 2015 presented a watershed moment for the charity sector following a number of scandals, which generated substantial negative press coverage, resulting in several Government and industry reviews, enquiries and reports (Hind, 2017). The issues stemmed from aggressive marketing campaigns by both charities directly and via marketing agencies working on behalf of

charities, which resulted in the tragic suicide of a 92 year old fundraiser. In the wake of this incident another high profile charity, Kids Company, was forced to close due to financial mismanagement and failure of both the senior management team and board of trustees to manage the business, despite direct funding from the Government. More recently in January 2016 significant criticism was made of Age UK who were promoting preferential fuel tariffs to the over 60s that was not the lowest possible rate but actually £250 higher on average. The promotional offer was made in conjunction with the energy supplier E.On but it transpires that Age UK received £6.3million for commission on this offer, representing a clear conflict of interests (BBC, 2016). These incidents, among others, has called into question the management, governance and fundraising strategies that charities employ, with consideration for significant changes being needed.

Following the tragic death of 92 year Olive Cooke in May 2015 it was discovered that she had been the victim of a targeted campaign by a wide number of charities for financial donations. Her death revealed significant issues and regulatory failures of a number of charities, the Charity Commission, the Fundraising Standards Board (FRSB) and Institute of Fundraising (Etherington Report, 2015; Hind, 2017). It was revealed that major national charities, such as Diabetes UK and Oxfam, had been selling the private information of donors to other charities and to third parties (FRSB, 2016) and Olive Cooke was one of those who had her details sold on (Hind, 2017). This has raised concerns over the legality and ethics of this practice as it was discovered that technically many of these charities had permission from Olive Cooke (and other donors and supporters) as they had not checked the opt-out clause when registering to support the charity (FRSB, 2016). This has put a spotlight on the charity sector, and its fundraising methods in particular, and in doing so has exposed a number of failings and poor practice that has been taking place and left unchallenged for years (Etherington Report, 2015; FRSB, 2016; Hind, 2017). As a result this has led to numerous independent and government reports examining the need for change in the charity sector, its regulation and governance. One rationale behind the rise in these marketing tactics is actually due to the professionalisation of the charity sector. With over 167,000 charities in the UK there is significant competition to attract donors and support, and in turn this has led to more aggressive marketing campaigns and practices in order to secure donations and funds (Hind, 2017).

Kids Company was founded in 1996 by Camila Batmanghelidjh and was aimed at providing “practical, emotional and educational support to vulnerable children and young people” (PACAC

Report – The Collapse of Kids Company, 2016a, pg 3). Kids Company claim to have supported over 36,000 children across a number of centres in London, Bristol and Liverpool (although this data is disputed). The charity was active in fundraising but mainly relied on grants from either the Government, Local Authorities or from corporate partners, receiving over £42 million from the Government alone over its 20 year existence. This reliance on grant aid funding created a significant weakness in the charity's financial governance as they were susceptible to any failures if any grant applications were unsuccessful. The growth and demand for Kids Companies services resulted in the charity being financially stretched for the majority of its existence. Kids Company were repeatedly warned by its auditors to create appropriate reserves to prevent any financial difficulties if there were funding and income shortfalls, which is standard practice for any charity (PACAC Report, 2016a). The reserves required accounted for approximately six months of spending based on the annual income, and in the case of Kids Company was suggested to be around £12 million (PACAC Report, 2016a). These warnings and advice to create reserves was not followed. Critically the PACAC Report (2016a) outlined clearly that:

“although the charity's auditors always signed off Kids Company's accounts as a going concern, each Annual Report warned that the future activity would depend almost entirely on the charity's ability to secure continuing grant income. Management letters also issued Trustees with repeated warnings relating to potential insolvency and the sustainability of the charity” (pg 9).

Whilst this criticism is appropriate given the continued lack of financial governance, Kids Company were operating in a complex industry, whereby charities are required to actively spend their income upon their charitable activity but at the same time ensure they have appropriate financial reserves. This is a requirement of both the Charities Act 2011 and of the Charity Commission and creates a significant problem and potential paradox for many charities (MacLennan, 2007; PACAC Report, 2016a). Kids Company's reliance on Government grants to maintain its operations was ultimately its downfall as it became unsustainable due to its growth and continuous cash flow problems. There was wide media coverage in July 2015 of a final £3 million grant from the Government to assist the charity in restructuring, which was categorically designated not to be used to pay wages or fund activities, which it subsequently did in breach of this condition. This was in addition to the £4.2 million Government grant in April 2015 to fund earlier cash flow issues. For several years there were concerns raised by HRMC, Auditors and by some MPs that the financial support of Kids Company was not appropriate. The PACAC Report (2016a) highlighted this issue:

“by continuing to fund the charity’s cash flow crisis, successive Governments gave tacit approval to an unsustainable and inadequate business model and eroded incentive for Kids Company to address its own governance and management failings. This continued Government support at moments of crisis nurtured the expectations of Kids Company that it could continue to rely on Government to prop up its finances” (pg 11).

On receipt of this final £3 million further allegations were made against Kids Company concerning sexual abuse that had occurred at the charity. This resulted in the launch of police investigations and the final act for Kids Company that closed only a few days later. The systemic failures at Trustee level, senior management level combined with major financial mismanagement and irregularities have damaged not only Kids Company but the reputation of the wider charity sector.

With over 167,000 charities in the UK these three incidents have caused wide spread public scepticism and cynicism from the general public in supporting charities. Recent reports by the Charity Commission (2016) highlights that trust and confidence in charities has dropped significantly following these scandals. As Etherington (2017) comments “public trust and confidence in charities has fallen to the lowest recorded level since monitoring began in 2005” (pg 59). This could in turn potentially result in drops in financial support long term across the sector due to the perception of poor practice and mismanagement that these few isolated cases have highlighted. It is important to stress that these examples are the exception and not the norm. The vast majority of charities work within the law and legislations as well as under guidance from the Charity commission, FRSB and Institute of Fundraising, among others (PACAC Report – The 2015 Charity Fundraising Controversy, 2016b).

According to a Public Administration Select Committee (PASC) Report – ‘The role of the Charity Commission and “public benefit”’ (2013) - there are significant issues with the Charities Act 2011 that compromises its effectiveness and the ability of the Charity Commission to regulate the sector appropriately. The PASC Report (2013) outlines two key issues. Firstly the “landscape of charity law is complex and inconsistent, developed in a piecemeal fashion through centuries of case law and legislation... [and] the 2006 Act was a much-needed piece of legislation, but while generally welcomed by the sector, it indicated a continuation of the complexity of charity law, rather than radical change or simplification” (PASC Report, 2013, pg 51). It is this continued complexity which is at the centre of many of the problems that the Charity Commission faces in be able to carry out

its work. The PASC Report (2013) also critically outlines the failings of the Charities Act 2011 in that whilst the Act reflects “the political climate of the time, [it] does not equip the regulator or the Cabinet Office with the tools to address the changes in the sector that have occurred in the relatively short space of time since the Act was passed” (pg 51). The Charity Commission, as well as other regulatory bodies, is therefore tasked with implementing legislation which in practice is not fit for purpose in its current form.

The Etherington Report (2015) also outlined that the “current landscape of fundraising regulation is a complex system of bodies, self-regulation and statutory regulation, which regulate a mix of specific activities and organisations” (pg 21). It was also noted that in a quinquennial review of the Charities Act 2006 that it was “recommended that the sector simplify the confused landscape of self-regulation and agree a division of responsibilities to remove duplication and provide clarity to the public” (Etherington Report, 2015, pg 21). This quinquennial review also advised that the charity sector “draw up plans to deliver a sector-funded, public-facing, central self-regulatory body with responsibility for all aspects of fundraising” (Etherington Report, 2015, pg 21). Despite these recommendations they were not implemented, and in fact the Etherington Report (2015) echoed these recommendations and changes for the Charity Sector, which are now coming into force through the Charities Act 2016 (Driscoll, 2017; Etherington, 2017; Hind, 2017). The new Charities Act 2016 provides stronger powers for the Charity Commission, requirements of trustees and the disclosure of fundraising processes and work with third party fundraising organisations (Driscoll, 2017; Etherington, 2017; Gov.uk, 2016). It is aimed to prevent similar scandals and failures from occurring in the future but could impact on charities ability to fundraise, and in particular could affect event fundraising activities (Etherington, 2017).

Further scandals have also resulted in a growing negative perception of charity fundraising events in particular. In January 2018 the Presidents Club Charity dinner was embroiled in controversy due to the hiring of 130 female hostesses who were subjected to an array of sexual harassment (Financial Times, 2018). Following numerous unconfirmed reports from previous years about the exploitation and harassment taking place at the Presidents Club dinner, undercover reporters managed to access the event and expose the abuse. The fallout for the Presidents Club Charity and this fundraising event was significant with worldwide media coverage and numerous beneficiaries returning monies donated. The event raised over £2 million on the night of the event and had raised over £20 million in the last 15 years (Financial Times, 2018). With public perception of charities at an all-time low (Etherington, 2017), charities that benefitted from the Presidents Club

(such as Great Ormond Street Hospital) publicly returned all donations received from the charity. This was done as a safeguarding measure by these beneficiaries who wanted to distance themselves from this event and from the Presidents Club Charity. It is unclear as to the overall effect that this scandal will have on charity fundraising events but it has certainly impacted upon public trust and perception of some fundraising activities, such as men only dinners. For such a significant industry these small number of failings is creating unwarranted negative press for a sector that overall adheres to strict moral, ethical and legal guidelines.

Summary

This chapter was designed to examine specific facets of events management in line with objectives two and three. These objectives concerned the contextualisation of events in relation to history, scale, scope and economic values, and examined notions of 'community' within the events industry. The literature reviewed was therefore intentionally wide ranging as the development and facets that are characteristic of the event industry, and in particularly charity fundraising events, requires the scale, scope and context to be appropriately outlined. The literature has demonstrated clear historical roots and links evident within events and charity fundraising events (Getz & Page, 2016; Sargeant & Jay, 2004). This historical context also provides new insight into how events have evolved and developed, and continue to reflect what has come before (Haynes, 2012; Pernecky & Moufakkir, 2015). This development is intrinsically linked to the concept of events being a community of practice, as the development and enhancement of knowledge, ideas, concepts and practice have not happened in isolation but through discourse and supportive groups, networks and associations (Hoadley, 2012; Koliba & Gajda, 2009; Wenger, 1998; Wenger & Snyder, 2000), and is also evident in the continued development of event education (Ellert et al, 2015; Bladen & Kennell, 2014; Getz & Page, 2016; Jaing & Schmader, 2014; Kashef, 2015). Furthermore characteristics and traits such as how events are defined and categorised, the development and professionalisation of the event industry and charity fundraising events, the use and engagement with volunteers, and how the industry reports on its economic impacts and performance is again representative of a CoP (Hoadley, 2012; Koliba & Gajda, 2009; Wenger, 1998; Wenger & Snyder, 2000).

The professionalisation of both the event industry and charity fundraising events is also outlined in context to the literature and its growing profile as a serious income generator for charities. The outline of the differing and conflicting values of event economic impacts is also of significance as it helps to support the perspective of a new and developing profession which is still struggling to

establish itself (Bowdin et al, 2011; Getz, 2007; Getz & Page, 2016; Raj et al, 2013; Shone and Parry, 2013). These economic impacts and the current reports reviewing the economic value of the event industry and sectors is beneficial in outlining some of the methods currently applied, gaps in this data, and in supporting some estimates being posited as part of the research objectives. Finally the examination of the development and growth of charities and charity fundraising events is fundamental in establishing this key aspect of the event industry which is currently overlooked within the current event academic literature. Therefore the literature presented in context to charity fundraising events provides both a contribution to knowledge and aids to provide insight into this current gap in the literature.

Whilst the literature already examined aids in providing insight and understanding it currently does not take into account the mechanics and processes by which events are developed and managed. This will therefore be examined separately to provide a specific understanding of these event processes, developments and limitations within the current literature.

Chapter 3 - Literature Review Part 2

An Examination of the Event Management Process

Introduction

The previous chapter examined events management from several contexts, including from a historical perspective, the growth, scale, scope, economic value and development of the event industry, an outline of the development of charity fundraising events, and how events management can be clearly linked to a Community of Practice approach. What was not outlined, however, is how events function and operate within the dynamic complexity that encompass the event management processes (Ellert et al, 2015). This chapter will therefore focus on the event management process in relation to objective one which concerns investigating and recontextualising event management processes, and put forward a conceptual model for events management.

The academic field of events management has evolved rapidly in the last 25 years, and an element of this evolution is the adoption and amalgamation of a range of existing theories and academic ideology from other disciplines such as business, health and safety, finance and accounting, marketing, communications, and project management, as well as the development of specialised events management techniques and processes (Berridge, 2007; Bladen et al, 2018; Bowdin et al, 2011; Dowson & Bassett, 2015; Ferdinand & Kitchin, 2012, 2017; Getz, 2005; Getz, 2007; Getz & Page, 2016; Raj et al, 2017; Shone & Parry, 2010, 2013; Tum et al, 2006; Van der Wagen, 2007a; Van der Wagen & White, 2010). This continuous development of events knowledge, concepts and practice, and its dissemination, is in keeping with a CoP approach (Fuller, 2007; Johnson et al, 2008; Wenger, 1998; Wenger et al, 2002; Wenger-Trayner, 2015). The creation of an overarching body of knowledge was seen as critical to events management's credibility, its continued development and enhancement of knowledge and practice, as well as its long term survival (Jiang & Schmader, 2014; Slivers et al, 2006). Alongside this body of knowledge has been the development of event management process models which demonstrate how and why events function, to aid both the academic, student and practitioner (Bladen et al, 2018; Bowdin et al, 2011; Dowson & Bassett, 2015; Ferdinand & Kitchin, 2017; Getz & Page, 2016; Raj et al, 2017; Shone & Parry, 2013; Tum et al, 2006; Van der Wagen & White, 2010).

There are currently at least twenty two (22) differing event management process models currently in the academic literature which explain in varying levels of detail and complexity the entire event process from the starting point to execution, delivery and post event activities. The sheer variety and differences that these models represent highlight some major disparities in the events

management literature, as there are some significant differing perspectives upon what is deemed by these academics as being critical to the successful creation and delivery of events. How are event professionals, event students and academics able to determine the right process or actions to take in managing and delivering events if there is a potentially significant lack of consistency within these process models? It is this consistency of the event management process that will be examined within this chapter. This will determine what are the common features and stages that appear across these academic models in an attempt to provide a more appropriate conceptual model that encapsulates the core processes and stages that are undertaken in developing and delivering an event. There is also clear evidence of influence and cooperation from within the events community (professional and academic) on the development of these event process models which will be also examined. This aids in highlighting that there is a CoP with events management (Wenger et al, 2002; Wenger-Trayner, 2015).

Event Management Process Models – EMBOK Model

One key model to examine initially is the EMBOK Model (Event Management Body of Knowledge) which was developed by Bowdin, Gonzalez, Landey, Nelson, Silvers, Goldblatt and O'Toole with Spowart in an international forum in 2004 (EMBOK.org, 2012). The EMBOK model (figure 3.21) was designed to encompass all aspects and elements of the events management field. There was one significant difference, however, as “one of the defining features of the EMBOK, separating it from the various textbooks and event courses at that time [2004], was the recognition of the importance of risk management and the inclusion of Risk as an equal Domain” (EMBOK.org, 2012). The model was also initially developed by engaging a number of “community of practice associations” (Slivers, 2013a) to aid in determining the appropriateness and functionality of the model as a reflection of industry practice and standards. This acknowledgement by Silvers (2013a) is one of the few examples of where CoP is highlighted as being a significant factor within the event industry and event academia alike to ensure that knowledge, concepts and practice are recognised and captured to aid in enhancing and developing knowledge and practice (Wenger et al, 2002; Wenger-Trayner, 2015). Similarly the fact that Bowdin, Gonzalez, Landey, Nelson, Silvers, Goldblatt, O'Toole and Spowart intentionally worked together to develop the EMBOK Model is another example of a CoP in practice, with a core group of event academics engaged in “a process of collective learning in a shared domain” (Wenger-Trayner, 2015, pg 1). This collective learning was purposeful and designed to promote and enhance knowledge and practice within the events management domain (Amin & Roberts, 2006; Koliba & Gajda, 2009; Wenger, 1998; Wenger &

Snyder, 2000; Wenger et al, 2002). Furthermore the intentional choice of using the term ‘domain’ to focus on the five core strands of the events management process is exactly in line with the characteristics and terminology of a CoP (Wenger, 1998).

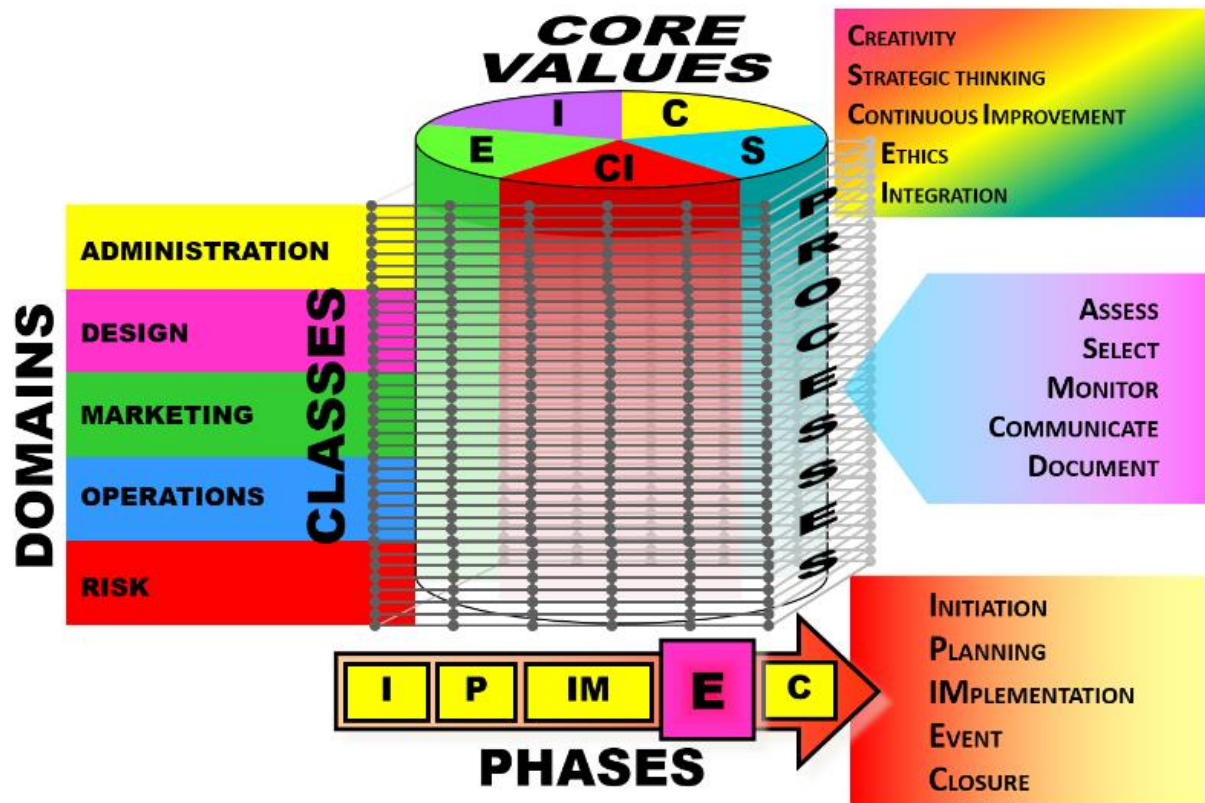


Figure 3.21 EMBOK Model (2006) – EMBOK.org, (2012).

The EMBOK Model is broken down into four key areas of: Core Values; Domains; Phases; and Processes. Overall the model “attempts to combine skills with desirable values and systems of working” (Bladen & Kennell, 2014, pp 8) as required by both the event industry as well as academic standards (Barron & Leask, 2012; Getz, 2012; Jiang & Schmader, 2014). Each of these four sections is then broken down further into five sub-sections that provide more focus and an overview of the requirements for that sub-section. As Jiang & Schmader (2014) outline EMBOK has “evolved over the years into a holistic, three-dimensional, comprehensive international framework containing five knowledge domains, five phases, five processes, and five core values” (pp 28). It is interesting to note that the EMBOK model captures key CoP terms and traits within its design with the use of ‘domains’, ‘processes’ and ‘values’ being very much in line with CoP (Amin & Roberts, 2006; Hislop, 2013; Koliba & Gajda, 2009; McConnell, 2006; Snyder & Briggs, 2003; Wenger, 1998; Wenger & Snyder, 2000; Wenger et al, 2002; Wenger-Trayner 2015).

From a design and aesthetic perspective the EMBOK model appears overly complex, confusing and meaningless in parts with numerous abbreviations as well as an outdated mode of design in the layout of the model. It could be argued that some of the complexity of the design potentially reflects the complexity that exists within the management of events, as well as a need for specialised event knowledge, practice and professionalism (Bladen & Kennell, 2014). Silvers et al (2006) outline that this level of complexity is required as it enables the entire event processes “to be broken down into individual elements, illustrate the logical relationships between the elements over time, and should facilitate better understanding, and information infrastructure, and the possibility of improvement” (pp 193). It is also designed to “facilitate the transference of knowledge” (Silvers et al, 2006, pp 193) within the industry from both an educational and vocational perspective, which is again in keeping with a community of practice (Wenger et al, 2002; Wenger-Trayner, 2015). Whilst Silvers et al (2006) may have a rationale for the EMBOK models initial design it has not continued to evolve or develop since its inception to reflect changes and enhancements of practice and new knowledge within the events industry.

The ‘Core Values’ of Creativity; Strategic Thinking; Continuous Improvement; Ethics; and Integration are outlined as being the essential ideals and values that should be reflected throughout the entire event management process (EMBOK.org, 2012). Silvers et al (2006) comment that creativity is an essential element for events and is a unique requirement for this environment, whereas the other core values are found within all business contexts (Beech et al, 2014; Dowson & Bassett, 2015; Raj et al, 2107). The Domains aspect is also broken down into five key functions of Administration; Design; Marketing; Operations; and Risk (Getz, 2012; Robson, 2008). These Domain sections are the functional or management aspects of successfully delivering events and are also echoed in Silvers (2003, 2013c) event management process models. The domain is also broken down further into classes and elements (Silvers et al, 2006). For example Design is a Domain, within which Entertainment is seen as a Class, from which Music can be defined as an Element. This detail of breakdown again demonstrates the complexity and levels of detail required within the events industry. Silvers (2004) EMBOK Framework (figure 3.22) outlines this breakdown far clearer than the EMBOK Model and shows these intricacies therein. Silvers (2013b) updated framework also demonstrates a development of learning and enhancement of knowledge and practice within events management, as this has evolved in line with the EMBOK Model and earlier frameworks developed, again a trait of CoP (Wenger et al, 2002).

According to the EMBOK Model (2006) the next key section is the Phases, consisting of five further sub-sections of Initiation; Planning; Implementation; Event; and Closure. The key ideal underpinning this section is that of time (Jiang & Schmader, 2014; Silvers et al, 2006). Silvers et al (2006) outline that these Phases are “derived from traditional project management terminology” (pp 193). The critical difference between event management and project management is that there is “no handover of a tangible asset” and crucially “the intangible asset is a result of the event experience” (Silvers et al, 2006, pp 194) something which is unique to events management (Berridge, 2007).

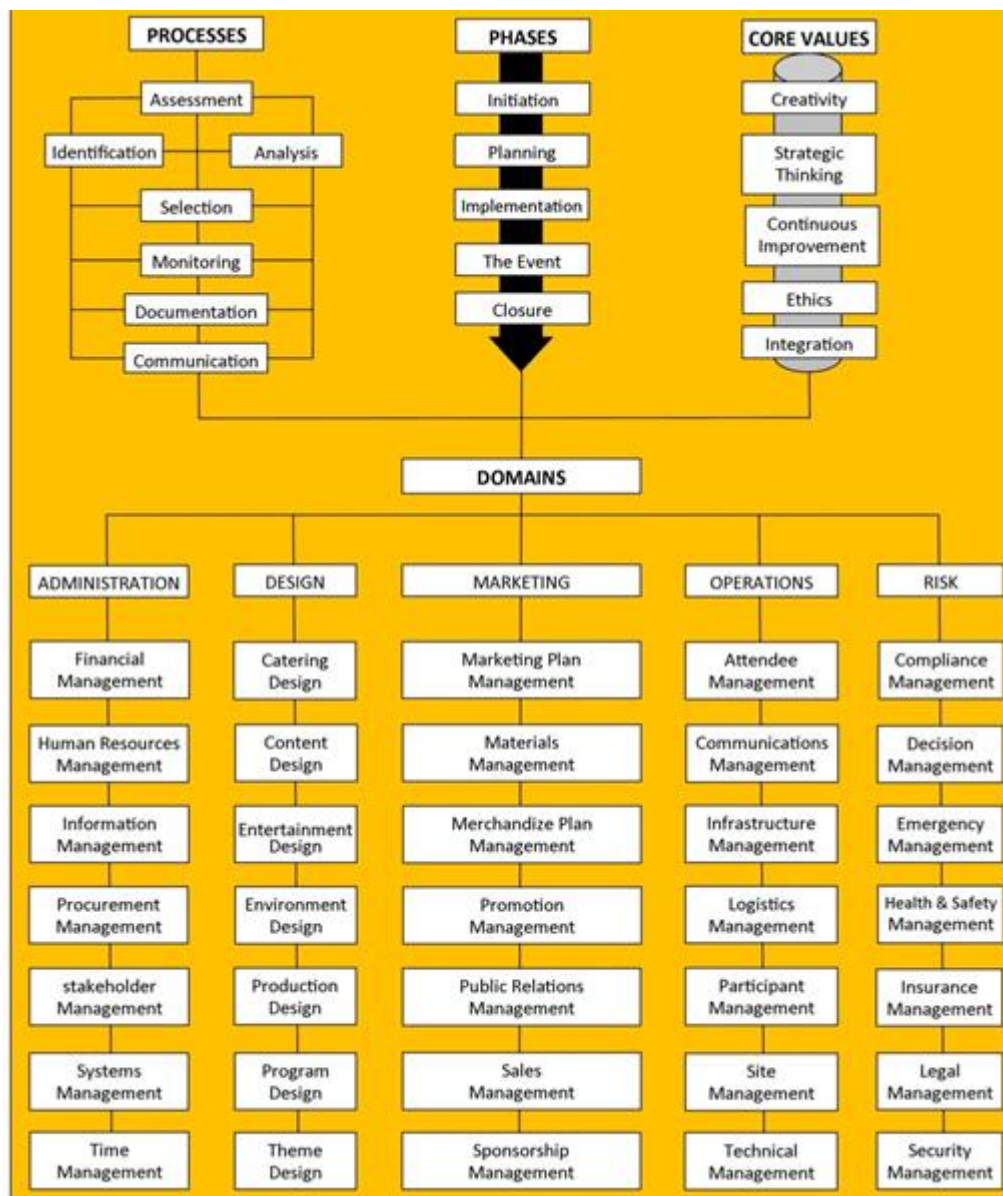


Figure 3.22 Updated EMBOK Structure as a Risk Management Framework for Events, Silvers (2004).

The final aspect of the model is that of the Processes, and like all the other elements is broken down into five sub-sections, which are those of Assess; Select; Monitor; Communicate; and Document. These five sub-sections are seen as being “an integrated, sequential, and iterative

system” (Silvers et al, 2006, pp 194) which are interlinked with every single aspect of the EMBOK Model. It also possess clear “tools and techniques” (Silvers et al, 2006, pp 194) that are used with each of the five sub-sections to ensure the correct outcome is reached for the benefit of the event project. The concept of tools and techniques are also similar to CoP which advocates characteristics such as tools, processes and artefacts as core traits of a CoP (Wenger, 1998).

As previously mentioned the EMBOK Model (2006) has significant similarities to that of the Project Management Body of Knowledge (PMBOK) Model (1996). As Goldblatt (2011) confirms the “EMBOK participants used the PMI model [Project Management Institute] as a way to standardize the body of knowledge in the global events industry” (pg 68). Goldblatt (2011) also comments that the EMBOK model “is still very much a work in progress” (pg 70). Bowdin et al (2006) outline that the rationale behind the EMBOK Models creation was to “create a framework of the knowledge and processes used in event management that may be customized to meet the needs of various cultures, governments, education programmes, and organisations” (pg 444). Within its initial design the EMBOK Model was meant to be a consistently evolving model of best practice that aids in knowledge development and knowledge transfer, enhancement of best practice, as well as demonstrating learning from other disciplines to create benchmarks of event practice, identical to a CoP methodology (Stadler et al, 2014; Wenger et al, 2002; Wenger-Trayner, 2015). In reality though the EMBOK model has not evolved in line with the event industry, event knowledge and event practice in the last 12 years. Whilst the core components of EMBOK still have clear resonance and aid in learning there should be a continuous review process to capture any new concepts, knowledge and practice.

Given the established practice of project management and its clear transferability to other business disciplines, such as events management, the rationale for developing the EMBOK model seems slightly undermined (Getz, 2012; Robson, 2008). O’Toole (2011) one of the initiators and contributors to the creation of the EMBOK model comments that the elements and sections included within the model are actually a “simplification of the actual process” (pg 127). This is because the EMBOK model presents these elements as being interlinked across the model and also a linear dependent process whereby one element cannot start until the proceeding element has completed.

O’Toole (2011) critiques this simple perspective taken within the EMBOK model by commenting that elements are “often happening at the same time” (pg 127) and are therefore happening

simultaneously, not just occasionally but regularly and even continuously throughout the whole event process. The similarities with the event management processes that appear in the EMBOK model are also apparent with PMBOK which are highlighted in table 3.9 which demonstrates the different tasks and activities to be undertaken on a project, which are nearly identical to that of event projects and EMBOK (O'Toole, 2011).

| | |
|-----------------------------------|---|
| Project Integration Management | Project Integration Management includes the processes and activities needed to identify, define, combine, unify, and coordinate the various processes and project management activities within the Project Management Process Groups. |
| Project Scope Management | Project scope can be described as "the work that needs to be accomplished to deliver the End Result (product or service or other project's objectives) with the specified features and functions that includes meetings, reports, analysis and all the other parts of Project Management. |
| Project Time Management | Project Time Management provides a basis to activity definition, Sequencing them in an order, Estimate Resource and Duration, Develop schedule and control it. |
| Project Cost Management | Cost Management is not just controlling "Costs", it involves definitive planning and preparing budgets. Collecting cost associated data. Comparing the data to prepared budgets and taking appropriate actions when needed. |
| Project Quality Management | Project quality management involves making sure the project meets the needs that it was originally created to meet, or in other words, that stakeholder expectations were met. |
| Project Human Resource Management | Project Human Resource Management includes the processes that organize, manage, and lead the project team. |
| Project Communications Management | Project Communications Management includes the processes required to ensure timely and appropriate generation, collection, distribution, storage, retrieval, and ultimate disposition of project information. Project managers spend the majority of their time communicating with team members and other project stakeholders, whether they are internal (at all organizational levels) or external to the organization. |
| Project Risk Management | Project Risk Management includes the process of conducting risk management planning, identification, analysis, response planning, and monitoring and control on a project |
| Project Procurement Management | Projects many times need services or products from the 3rd parties to fulfil the needs. 3rd parties mean external to the Project, either other department within the organization / company or completely outside of the company. Here we are talking about external vendor who is providing services to the Project. And we need to assume those vendor services are not resource augmentation. |

Table 3.9 PMBOK Model – Project Management Methodology (2017).

Critics of the EMBOK model include Van der Wagen (2007a) and Van der Wagen and White (2010) who posit that the PMBOK model is far more appropriate to utilise and adapt as the project management tool for delivering events. Van der Wagen and White (2010) also outline that project management terminology is already extensively used within the events industry, as well as other

business disciplines, and therefore question if there is a requirement to create a new body of knowledge rather than adapting what already exists and already works (Van der Wagen, 2007a). As Van der Wagen & White (2010) question “is EMBOK necessary?” (pg 365). This is particularly pertinent when many universities deliver project management modules and courses as both an elective and compulsory element of its event management degree programmes. The only key difference between events management and project management is that “the execution time for an event is relatively shorter” (Wei, 2012, pg 5). Silvers (2007) also outlines some weaknesses of the EMBOK model in that it poses “difficulty regarding its complexity, ranging from legibility to intimidation” and that the model “still requires the development of considerable explanatory material, a chicken/egg conundrum because its newness and relative obscurity has limited the resources available to create such materials”. Silvers (2007) comments that the complexity of the EMBOK model “could be considered a strength in that it illustrates the scope of responsibilities associated with the occupation”. It is this complexity of events and event processes that will be explored in due course.

Other critics include Berridge (2007) who is concerned that the domain of design is understated. Berridge (2007) posits that design should be considered as a fundamental focus for the event professional, as the design directly relates to the development of the overall event concept and most critically the event experience. Berridge (2007) also comments that without embracing the design aspects of an event that the event professional cannot develop or deliver the vision that is at the core of the event. Ryan (2016b) also outlines that EMBOK is too operational in its design and “has been criticized by academics for its vocational and holistic approach” (pp 75). As EMBOK has been designed to aid in developing academic knowledge and development in events education, it fails to fully encapsulate all of the skills and knowledge required for future event professionals. The EMBOK model fails to capture aspects such as sustainability, CSR (corporate social responsibility), and staff management (Barron & Leask, 2012; Bladen & Kennell, 2014; Ryan, 2016b). A further criticism is levelled by Abson (2017) regarding the lack of focus of leadership skills needed within events management. Abson (2017) outlines that whilst the “EMBOK model takes into account the skill set of the sector it is very narrow in scope and largely concerned with the identification of knowledge domains and the event planning process” (pp 405). Furthermore Abson (2017) highlights that the “discussion of the required skills for event managers is relatively cursory” within EMBOK, and whilst there is an acknowledgement that leadership is a key skill for event professionals it requires more explicit discussion and promotion. These gaps and criticisms link to the point already made that the EMBOK model has not evolved as required in the last 12

years in line with the developments and enhancements of knowledge and practice of events management.

As the knowledge and practice of events management is still relatively new, and continuously evolving, the EMBOK model does not possess the full range of information and detail to aid academics and practitioners in fully utilising the EMBOK methodology (Abson, 2017; Barron & Leask, 2012; Berridge, 2007; Bladen & Kennell, 2014; Jiang & Schmader, 2014; Robson, 2008; Ryan, 2016b; Silvers, 2007). Perhaps through a more defined communities of practice approach events knowledge and practice can be continually developed and disseminated, and in doing so forge stronger links between academia and industry (Abson, 2017; Getz, 2007; Robson, 2008; Silvers, 2013a).

Project management – Learning from other disciplines

The similarities between the event management processes and those of project management are intrinsically linked and as highlighted the majority of event management models and processes are directly based and evolved from project management (Bowdin et al, 2011; Derrett, 2016; O'Toole, 2011; Pielichaty, Els, Reed & Mawer, 2017; Raj et al, 2017; Silvers, 2004; Wei, 2012). O'Toole (2011) clearly states that the "most applicable existing system for the development and delivery of an event is found in the methodology of project management" (pg 145). The project management methodology then needs to be modified to fit the specific and uniqueness of the events management context (Pielichaty et al, 2017; O'Toole, 2011; Van der Wagen, 2007a; Van der Wagen & White, 2010; Wei, 2012).

These similarities are further exposed by examining the definition and overall processes utilised within project management. According to Kerzner (2009) project management is the "planning, organizing, directing, and controlling of company resources for a relatively short-term objective that has been established to complete specific goals and objectives" (pg 4). The Project Management Institute (PMI) define project management as "a temporary endeavour undertaken to create a unique product or service" (1996, pg vii). The PMI (1996) also outline that the two key characteristics of project management are that they are 'temporary' and 'unique'. The concept of 'temporary' refers to the fact that "every project has a definite beginning and a definite end" (pg 4) and that 'unique' concerns that "the product or service is different in some distinguishing way from all similar products or services" (pg 4). Both these characteristics could equally be applied to events management and are common themes emerging within event management definitions (Berridge, 2007; Bladen et al, 2018; Getz, 2007; Goldblatt, 1990; Raj et al, 2017; Shone & Parry,

2013; Van Der Wagen, 2007; Watt, 1998; Wei, 2012). Again this reflects a CoP perspective as there are clear mutually defining identities evident within this project management alignment, as well as other identifying characteristics which will be explored in due course (Wenger 1998).

Noakes & Greenwood (2003) defines project management in slightly more explicit terms as being “a set of coordinated activities, with a specific start and finish, pursuing a specific goal with constraints on time, cost and resources” (pg 13). Again this could easily be applied to the events management field. One fundamental difference that is outlined between project management and events management is that projects “deliver a change” (Billingham, 2008, pg 1), a view which is reflected by the project management industry and academics alike (Kerzner, 2009; Noakes & Greenwood, 2003; PMI, 1996). This change is often the outcome of what the project is designed to develop or deliver, for example an IT or building project. Events by contrast are more focussed on developing an experience and an emotive response (Berridge, 2007; Smit & Melissen, 2018). Another key difference is that whilst projects are set within particular time frames there is potential for these to move or evolve as the project develops. For events this is not possible as the event date cannot move as it is predetermined and an intrinsic aspect of the marketing and planning process (Getz, 2005; Pielichaty et al, 2017; Raj et al, 2017). This demonstrates an adaptation and evolution of project management techniques to meet the needs and expectations of the events industry (Raj et al, 2017).

Project management is outlined as having five key processes for the delivery of any project. These five phases are Project Initiation; Project Planning; Project Execution; Project Monitoring and Control; and Project Closure (Kerzner, 2009; PMI 1996). These phases and the sequence are identical to the phases, stages and sequences used within the event management processes and evident in the majority of the event management process models. Success of projects are measured by five objectives which ensure that projects are completed within the set time, are within budget, delivered at the required level of quality, use resources in an effective and efficient way, and ultimately satisfy the customer and their needs (Gido, Clements & Baker, 2018; Kerzner, 2009). This approach is again in keeping with Events Management processes (Bowdin et al, 2011; Dowson & Bassett, 2015; Ferdinand & Kitchin, 2017; Getz, 2005; Getz, 2007; Raj et al, 2017; Shone & Parry, 2013; Tum et al, 2006; Van der Wagen, 2007a; Van der Wagen & White, 2010).

When examining the PMBOK processes as outlined in table 3.9 previously it is clear to see the similarities in the processes and procedures that events management and project management

follow. The first aspects of the PMBOK processes focuses on the Project Integration, whereby the project plans are created and developed before being executed and monitored to make changes as required (Gido et al, 2018). Closely linked to this is the Project Scope which examines the range of activities and processes specifically required to successfully deliver the particularities of that project. The Project Time links to these two preceding elements as all projects have clearly defined time limitations and time requirements, although unlike events most projects can move the end dates slightly as required by the needs of the project, events do not have this luxury (Gido et al, 2018; Kerzner, 2009; O'Toole, 2011; Pielichaty et al, 2017).

The next layer of the PMBOK process focuses on the Project Cost, which reflects on the initial estimates which are then firmed into a project budget, an aspect which must be strictly managed throughout the entire project process (Gido et al, 2018; Maylor, 2010). Again this is comparable to the requirements outlined in the EMBOK model and the majority of event management process models. Project Quality is concerned with delivering a project at the level intended for the objectives of the overall project and or for the client, whether internal or external (Haniff & Salama, 2016; Maylor, 2010). Project Human Resources are also critical at this level, and link into the Project Scope, in ensuring the correct resources and personal are utilised to deliver a successful project and may include specific requirement needs (Gido et al, 2018; Kerzner, 2009). This is akin to the EMBOK model as the right personnel are also required for events depending on the size and scale of the event, i.e. the recruitment of volunteers, event specialists and so on. As previously outlined, however, EMBOK is relatively superficial in the depth of detail outlined on human resources, management and leadership (Abson, 2017; Van der Wagen, 2007a; Van der Wagen & White, 2015).

The last aspects of the PMBOK process is concerned with Project Communications, which is essential in ensuring that all stakeholders involved in delivering the project are kept informed and updated on expectations, plans, initiatives and most critically changes (Gido et al, 2018; Pielichaty et al, 2017). Project Risk is required to prevent any negative fallout from the overall project or to prevent any threats that may affect the success of the project from achieving its objectives. Risks are not necessarily focused on physical risk (although is one aspect) but is more concerned with risks associated to exceeding budgets, exceeding deadlines or exceeding resources (Noakes & Greenwood, 2003; PMI, 1996; Raj et al, 2017). Events Management also has a requirement to manage risk in a similar way, with the exception that physical risk is more of a predominate factor, and that exceeding deadlines, in particular reference to the final deadline, cannot happen as the

event deadline is finite (Bowdin et al, 2011; Getz, 2005; O'Toole, 2011; Raj et al, 2017; Tum et al, 2006). The last element is that of Project Procurement, which is needed to ensure the right resources are sought and purchased, at the right cost as determined by the budget, and brought into the project plan and timeline as required (depending on the project). This is similar to events management as equipment and resources are needed to be purchased, again within budget. The key difference is that most of these components are needed to be brought together for the delivery or deadline date of the event, rather than as required throughout the entire project process, and are therefore deemed to be 'just in time' resources (Dowson & Bassett, 2015; Pielichaty et al, 2017; Tum et al, 2006).

The key differences between the PMBOK process and the EMBOK model is that the events management field is generally more of an iterative process, intentionally and consciously designed to continuously learn and develop from the previous event (Berridge, 2007; Bladen et al, 2018; Bowdin et al, 2011; O'Toole, 2011; Pielichaty et al, 2017; Raj et al, 2017; Silvers et al, 2006; Tum et al, 2006). This learning and enhancement of practice is essential as the events process is generally the same for each event undertaken by the event professional (each having their own particular method or process which they consistently use and develop) and therefore the event professionals look to develop and improve this process through every event undertaken (Dowson & Bassett, 2015; O'Toole, 2011; Pielichaty et al, 2017). The growing use and adoption of project management techniques and tools (such as Gantt Charts, project management software and critical paths) demonstrates that event professionals are looking beyond their own field of expertise and are learning to adapt and use processes which are already firmly established as practice excellence (Bladen et al, 2018; Getz, 2005; Raj et al, 2017). This learning and adapting of existing project management knowledge in context to events management processes in this way is indicative of a community of practice (Pielichaty et al, 2017; Van der Wagen & White, 2010; Wenger et al, 2002; Wenger-Trayner, 2015). A core principle of CoP is the ability to engage with internal and external perspectives and contexts in order to aid the development of knowledge, understanding, and practice, that is specific to that community (Amin & Roberts, 2006; Wenger et al, 2002). Furthermore, the use of documentation tools and artefacts (such as Gantt Charts) are also a clear characteristic and trait of a CoP (Wenger, 1998). Events management is therefore engaging with project management concepts and processes in order to influence and evolve its own knowledge and practice.

Events Management Process Models

As previously stated there are currently twenty two (22) event management process models within the events management and related academic literature (which also includes tourism, leisure and hospitality). These process models vary in terms of levels of detail, levels of complexity, the number of processes, steps or stages involved, the types of processes involved, the order of these processes, and in the aesthetics of their design. These process models also range from the overly simplistic to the excessively convoluted. This research is aimed at investigating and recontextualising these event management processes which are predominantly serial and linear in their representation within the current literature. Field research will examine how event professionals operate in practice, compared to the academic perspective of this process, and with particular focus on processes and practices in relation to charity fundraising events. In order to facilitate this it is useful to examine some of these event management process models in order to evaluate these processes and to assess any strengths, weaknesses and gaps within these models. A select number of models will be examined in detail, reviewing the full process and its component parts to provide understanding of how each model has been constructed. This review will also consider the common elements and processes being reflected within the models which are designed to replicate how events work in practice within the event industry. From these reviews a conceptual model will be proposed that encapsulates the core components of the models within the academic literature but that also reflects a more appropriate and practical approach to managing events.

One of the earliest event management process models being examined is that of Getz (1997) as seen in figure 3.23. Getz (1997) displays the event management process as being a top down linear process consisting of eight consecutive stages, with three supporting subsections at key points along the process. These stages are outlined as being dependent upon each other with a clear constraint that the process cannot continue unless the preceding stage has been fully completed. This is in keeping with other event management process models and with project management techniques, in terms of the activities, stages, methodology, and dependencies that are evident within the event process (Bowdin et al, 2011; O'Toole, 2011; Shone & Parry, 2013; Tum et al, 2006). One weakness with this model is that all stages are dependent upon each other, with no overlap or simultaneous activities or stages taking place (O'Toole, 2011), which is typical within the practice of events and not the neat fit as outlined in this aesthetic design.

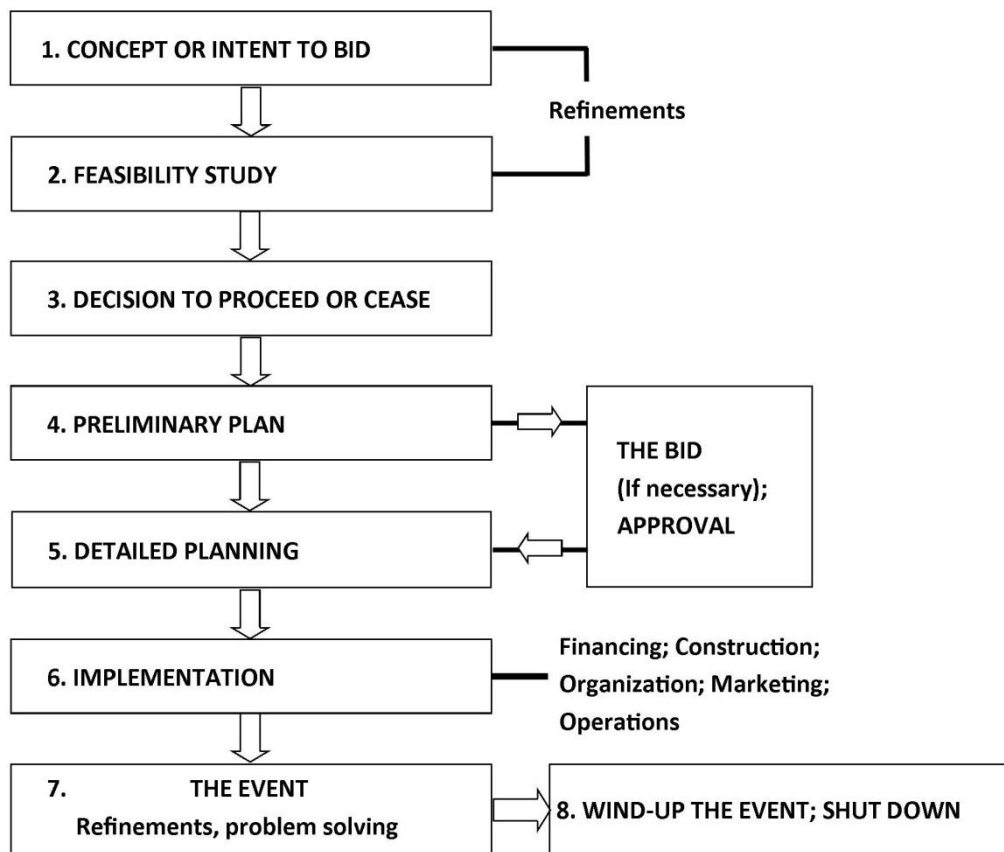


Figure 3.23 Project planning process, Getz (1997, pg 76).

In order to appreciate the effectiveness of the model it is important to appreciate how the process works and therefore interpret if it is an accurate reflection of the event industry and practice. According to Getz (1997) the initial stage is that of the Concept or Bid, both having different features and technicalities depending upon which option is being undertaken. A concept refers to one of two approaches. The first is undertaking a pre-existing event format that is being adapted for the needs of the organisational objectives, venue, customer, client, or host community (Booth, 2010 in Robinson et al, 2010; Getz, 1997). The other concept option is the creation of a new initiative or idea, something unique and potentially more risky as it is an untested, unknown quantity (Getz, 1997; Shone & Parry, 2013). The Bid though is a more formal process where a destination, be it a city, state or country, bids or pitches to win the rights to host an event (Dowson & Bassett, 2015). The Olympics, Football World Cup, Rugby World Cup, Commonwealth Games, European Capital of Culture are but a small example of some of the high profile international mega events that are bid for. The bid process can be quite lengthy, taking many months, and even years to complete, and can therefore also be costly to undertake, particularly if the bid is unsuccessful (Bowdin et al, 2011; Emery, 2015 in Parent & Chappelet, 2015). In the events industry bidding for work, such as conferences, dinners, award ceremonies and sporting

events, are the standard way of operating and winning work (Bowdin et al, 2011; Dowson & Bassett, 2015; Getz, 1997).

Once the concept or bid has been completed a feasibility study is undertaken to ensure that the proposed event undergoes an exhaustive evaluation and review to clarify that it is affordable, potentially profitable, desirable and sustainable (Catherwood & van Kirk, 1992; Getz, 1997; O'Toole, 2011; Raj & Musgrave, 2009; Saeed-Khan & Clements, 2009; Schwarz, Westerbeek, Liu, Emery & Turner, 2017). A feasibility assessment is essential as it highlights any potential risks and helps to either mitigate or eliminate these risks, or lead to a decision not to proceed with the event (O'Toole, 2011; Saeed-Khan & Clements, 2009; Schwarz et al, 2017; Van der Wagen, 2007a). Van der Wagen (2007a) states that the importance of a feasibility study enables the event professional in "anticipating risk and planning preventative measures [which] can reduce the liability of the event management company" (pg 31). O'Toole (2011) posits that the value of a feasibility study is valuable in a number of ways in that it produces a "decision-making document from which the commensurable pros and cons of the event can be assessed" (pg 261). Even if at this point the event does not progress the value of the feasibility study is such that it could be used as a "template for future events" (O'Toole, 2011, pg 261).

The feasibility study needs to ask and examine a range of questions covering the entirety of the event which provides sufficient detail on the proposed event. Van der Wagen (2007a) cites Catherwood, van Kirk, and Ernst & Young's (1992) 'Keys to Success' which are ten questions which should form the basis of any feasibility study:

1. Is the event a good idea?
2. Do the company have the right skills needed to successfully deliver the event?
3. Does the host community support the event?
4. Is there the right infrastructure with the host destination?
5. Is the venue affordable?
6. Will the event attract a sufficient audience?
7. Will it attract sufficient and appropriate media coverage?
8. Is it financially viable?
9. Are the objectives and goals achievable?
10. What risks are there involved in undertaken and delivering the event?

(Catherwood & van Kirk, 1992; Van der Wagen, 2007a)

Once all the data has been analysed the event professional can make the appropriate decision as per stage three, which is to either proceed with the event, or if the risks are too great, to cease in producing the event (Getz, 1997; Saeed-Khan & Clements, 2009). Once the decision to proceed with the event has been taken the next stage (stage four) is to draft a preliminary plan of the entire event from start to finish. This allows the event professional to plan appropriately all the activities and resources required within the finite timescale that the event has before it is delivered (Bladen et al, 2018; Shone & Parry, 2013; Tum et al, 2006; Van der Wagen, 2007a). The preliminary plan will pull together a complete range of event requirements, such as venue and location, draft budget, draft schedule of activity, resource requirements, marketing requirements, and so on, and very much in keeping with a project management approach (Berridge, 2007; Bladen et al, 2018; Pielichaty et al, 2017; Raj et al, 2017; Shone & Parry, 2013).

At this point, according to Getz (1997), the planning stages are linked to the bid process if this is being undertaken. This could be considered a potential weakness of the model as this stage could be linked to the first two stages of the concept and feasibility. This is because within these stages there would be a development of some of the essential event plans needed, such as an initial budget, venue proposals, timeframes, and resource requirements. Therefore the preliminary plan (as previously outlined) is also potentially in the wrong place within this model as these elements should have been considered to some degree within the initial concept stage in order to determine the feasibility of the event concept. The bid process, as outlined by Getz (1997), is decided upon by the governing body or organisation who are considering where and with whom to host and deliver the event (Dowson & Bassett, 2015).

If the bid is successful then the event project would move onto stage five whereby the preliminary plan is meticulously evolved to form a far more detailed, more realistic and robust plan, with a greater breakdown of tasks, activities and requirements (Dowson & Bassett, 2015; Shone & Parry, 2013; Van der Wagen, 2007a). Budgets would be accurately amended, the venue secured, a full breakdown of the work schedule generated, a detailed resource list created which examines all requirements such as technical equipment, catering needs, human resource and skill needs, a marketing communications plan and risk management (Booth, 2010; Bowdin et al, 2011; Raj et al, 2017). This detailed event plan is then finalised and communicated, where appropriate, to all stakeholders concerned, both internally and externally.

This leads directly into stage six, the implementation of the plan, where the plan is put into action and the lead up to the event delivery commences (Getz, 1997; Raj et al, 2017; Saeed-Khan & Clements, 2009; Tum et al, 2006). This implementation stage could take years to complete, such as a mega event like the Olympics or FIFA Football World Cup, or a matter of weeks or months for a smaller, more simplistic event (Bowdin et al, 2011; Tum et al, 2006). Getz (1997) outlines that the event professionals ability to undertake and implement the event plan is down to the “effectiveness of preplanning and on the event’s duration” (pg 79). It is also essential to note that the implementation stage is not purely limited to the run up and delivery of the event but must also take into consideration any post event requirements. These include the event breakdown (also referred to as de-rig, strike or clear up), the payment of final invoices, event evaluation, and event legacy if one is proposed as part of the bid or event concept (Getz, 1997; Saeed-Khan & Clements, 2009). This post event activity is not explicitly outlined within the Getz (1997) model however, and the wind up of the event is ambiguous in its scope.

The last two stages are fairly short in comparison to the preceding stages. Stage seven is the actual event itself, whether it is for a few hours or for several weeks, depending on the scale and context of the event (Raj et al, 2017). It is critical that at this stage that event professional reacts to any issues that arise to make modifications as needed to reduce risks, reduce any potential litigation, ensure continuity, and ensure consistent high quality customer service, among other requirements (Shone & Parry, 2013; Silvers, 2008). Given the rapid growth and use of social media ensuring high quality event delivery, event experiences, and responding quickly to problems is critical, in order to reduce negative feedback (Jackson & Angliss, 2018).

The final stage is the Wind Up or Shut Down (Getz, 1997; Saeed-Khan & Clements, 2009). It is at this stage that an event evaluation and review would commence (Getz, 2018). This is a critical aspect of the entire event management process as it allows the event professional to “learn and adapt, to do better next time, to constantly improve quality and foster innovation”(Getz, 1997, pg 333). A similar approach is also undertaken within communities of practice to enhance knowledge and practice (Wenger et al, 2002; Wenger-Trayner, 2015). Getz (1997) warns that event evaluation should be undertaken properly to ensure that appropriate feedback is received and reviewed and actually used to enhance practice. Failure to learn from any and all issues that have arisen during the entire event process, no matter how small or seemingly insignificant can have detrimental effects on future events, for both the event professional and event organisation (Booth, 2010; Brown, Getz, Petterson & Wallstam, 2015; Getz, 1997). Despite the importance of an event

evaluation process the EMBOK model does not outline or include evaluation as a component (Brown et al, 2015). This highlights another potential weakness with the EMBOK model. Similarly the importance of learning from one event to the next, irrespective of the context or scale, is clearly reflected by Getz (1997) but not properly represented within the model. Getz (1997) is clearly outlining in his comments that events are a learning process but the model is a simplistic linear model with a start and finish point, with no link to this continuous learning.

Getz (2005) refined his 1997 model to reflect some small but significant changes to the project planning process (figure 3.24). Other than some minor changes to the layout of the model (predominately the use of colour to enhance the aesthetics), it is the alteration of the wording where the main differences can be found. Getz (2005) changes stage five to include 'project' as a key term that provides two potential meanings to be conveyed. Firstly it distinctly outlines events as utilising project management tools and techniques (and terminology) as being fundamental to the event professionals' abilities in order to successfully deliver events (O'Toole, 2011; O'Toole & Mikolaitis, 2002; Raj et al, 2017). Secondly it conveys the idea that this level is far more complex, involved, and intricate in its need for a high quality detailed planning process to be undertaken. This is a more accurate reflection of the requirements an events professional must undertake in practice (Dowson & Bassett, 2015; Shone & Parry, 2013; Silvers, 2012; Van der Wagen, 2007a). This development of the model by Getz (2005) and minor enhancements again demonstrates a learning process within the events domain (Wenger et al, 2002; Wenger-Trayner, 2015).

Another minor change made by Getz (2005) is to clarify that the implementation stage is executing the detailed project plan that has been developed to deliver a successful event. Whilst 'implementation' in itself is not overly ambiguous this change does provide a greater clarity in terms of what is required, and similar to the use of the addition of 'project' it highlights again the complexity of the tasks to be undertaken (Ellert et al, 2015; Shone & Parry, 2013; Silvers, 2012; Van der Wagen, 2007a). The last change made was to clarify the final stage in winding-up the event and in shutting down the organisation (Getz, 2005). The minor change here again makes it clearer that the event is one of the aspects to be concluded or wound-up. More significantly is shut-down which is now focussed on the closure of the organisation rather than the previous connotation that wind-up and shut down both potentially referred to the event only (Getz, 1997).

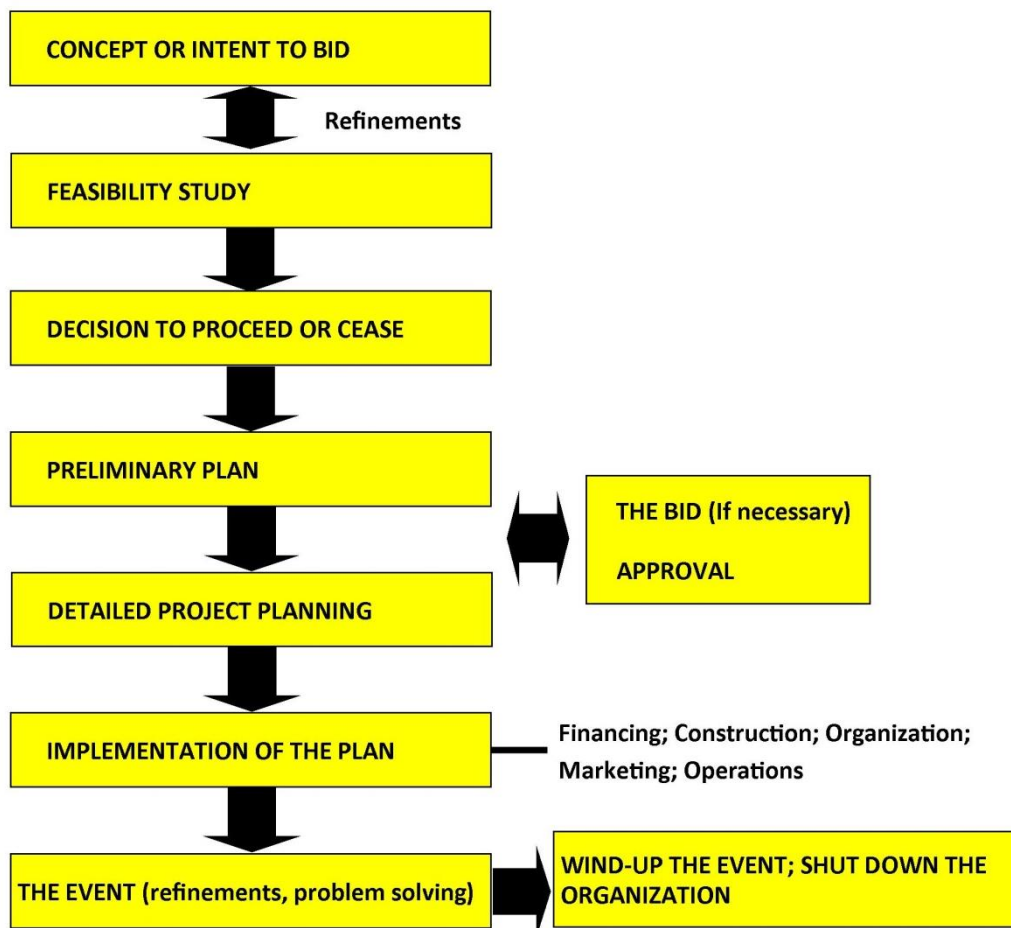


Figure 3.24 Project planning process, Getz (2005, pg 63).

This highlights a key weakness of Getz (1997, 2005) approach to the events process, in that they appear to be a one-off event only, led by a short term event project organisation. In practice many events are repeat or annual events, particularly in the corporate or charity event sectors for example. Therefore this wind-up and shut down is not realistic or reflective of the actual events industry in the main. It also fails to take into consideration at any stage, in either model, an evaluation or review, to enable the event professional to learn, develop and adapt their approaches and practices, which is fundamental if quality, consistency and best practice are to be maintained and developed (Booth, 2010; Brown, et al, 2015; Dowson & Bassett, 2015; Raj et al, 2017; O'Toole, 2011; Tum et al, 2006; Watt, 1998; Wenger et al, 2002; Wenger-Trayner, 2015). The two Getz models (1997, 2005) are also too simplistic in their design and outline that each stages is constrained by the stages coming before and after, where in practice many stages occur simultaneously (O'Toole, 2011; Silvers, 2013c). There are some strengths, however, in that both Getz models (1997, 2005) outline some of the underlying concepts and processes for managing events, especially the event feasibility aspect of the models.

By comparison Watt's (1998) Event Planning process model (figure 3.25) provides a much simpler but more effective linear model that examines the external pressures and considerations placed on the step by step event process. It replicates some of the realities of coordinating an event project in that some elements cannot commence until the preceding element has been completed, although other elements are continuous processes (O'Toole, 2011; Silvers, 2013c). This is similar to those of Getz (1997 & 2005), O'Toole (1998), Tum et al (2006), Ferdinand & Kitchen (2012) among others, who also take an event and project management approach to the construction and design of their process models. Watt (1998) takes into account any internal and external considerations at each step.

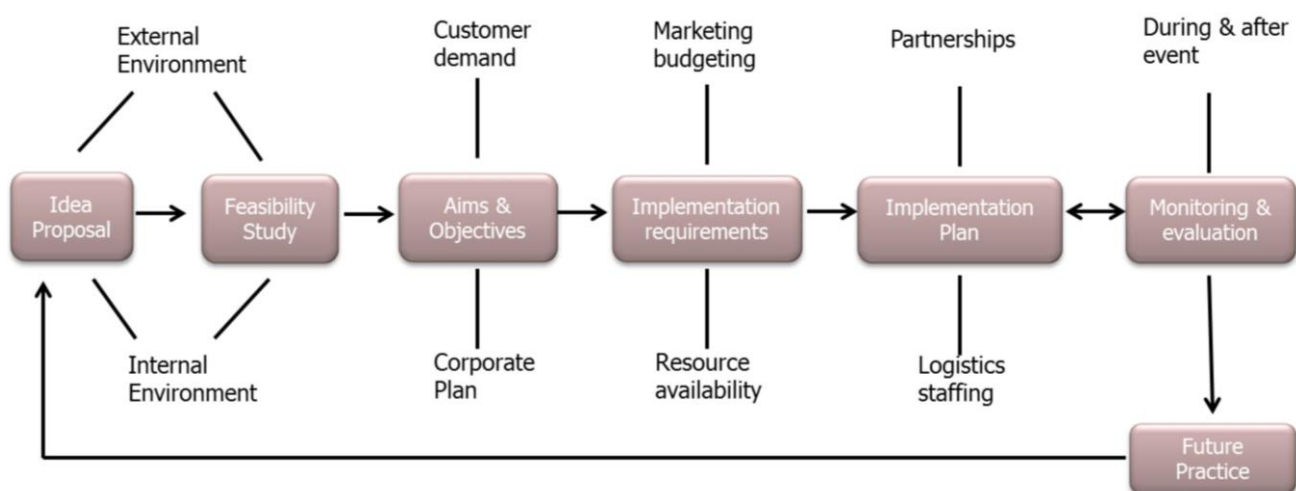


Figure 3.25 Event Planning Process, Watt (1998, pg 9).

The first three stages of 'Idea Proposal'; 'Feasibility Study' and 'Aims & objectives' are similar in nature to those aspects as outlined in the models of Getz (1997 & 2005) and found in models by Tum et al (2006), Ferdinand & Kitchen (2012), and Dowson & Bassett (2015) among others. The significant difference is the influences and considerations that are linked to each stage which is a particular strength of this model, as it is more considerate of factors that are both within and outside of the event professional's and organisations control. For both the idea proposal (concept) and the feasibility study there are external and internal environment factors that need consideration (Dowson & Bassett, 2015; Evans, 2015; Holmes et al, 2015; Schwarz et al, 2017; Tum et al, 2006; Watt, 1998). The external environment can be examined by using the PESTLE approach which examines any political, economic, social, technological, legal or environmental impacts that could affect the event, or the event could have an impact upon (Bowdin et al, 2011; Case, 2013; Evans, 2015; Henderson & McIlwraith, 2013; Holmes et al, 2015; Jones, 2010; Stedman, Goldblatt & Delpy, 1995; Tum et al, 2006; Van der Wagen & White, 2010). It is worth highlighting that environmental concerns have become increasingly significant for the delivery of events, with

event organisations required to demonstrate that the environment is factored into the planning to ensure sustainable practice (deBlanc-Goldblatt, 2012; Case, 2013; Henderson & McIlwraith, 2013; Holmes et al, 2015; Jones, 2010; Raj & Musgrove, 2009).

The internal environment examines a number of key attributes, that similar to the external factors, will influence the ability to deliver the event (Evans, 2015; Holmes et al, 2015). According to Tum et al (2006) there are five key internal considerations, which are the organisations culture; its quality practices; its information and communications systems and processes; company finances and viability; and lastly the range of resources available. Organisational culture can have huge influence on both the individual and organisational working practice, ethics, values and ethos, which can also be reflected externally to stakeholders (Evans, 2015; Tum et al, 2006). The provision of quality services and products is critical for events as the events industry is primarily a service industry which seeks to create outstanding experiences for its stakeholders (Berridge, 2007; Nordvall et al, 2014; Smit & Melissen, 2018; Tum et al, 2006). The sign of a good event company is one which “seeks to create an event company that continually improves the quality of its services.....feedback, change and improvement are integral to the company’s structure and operations” (Tum et al, 2006, pg 299). This is in keeping with a CoP approach for enhancing knowledge and practice, and is critical for events in particular (Wenger et al, 2002).

The information and communication systems and practice are also critical to an event and organisations success (Berners, 2017; Bowdin et al, 2011; Tum et al, 2006; Wynn-Molan, 2018). Modern technology allows organisations to directly communicate with their employees, stakeholders and audience in a myriad of ways, on numerous platforms and in real-time (Bowdin et al, 2011; Jackson & Angliss, 2018; Martin & Cazarre, 2016; Tum et al, 2006). The advent and massive growth of social media networks in particular are enabling event marketers to utilise these mediums to sell and promote their events, brand and related products (Armstrong, Kotler, Harker & Brennan, 2012; Jackson & Angliss, 2018; Martin & Cazarre, 2016). Communicating appropriately is also important in order to ensure a positive impression is conveyed, both in the promotion of events and also in responding to issues and complaints. Failure to provide quality and positive communication in all mediums, but especially social media, can result in significant negative impacts for events, event professionals and organisations (Jackson & Angliss, 2018).

A company must also be financially solvent and viable in order to deliver events. This is particularly important if the event runs over budget, fails to make required sales, or is impacted by changes in

the external environment, particularly the economy (Bladen et al, 2018; Dowson & Bassett, 2015; Raj et al, 2017). As previously examined within the Getz (1997) model, a feasibility study enables an event professional to evaluate the financial risk, among other risks, associated to the event (Bowdin et al, 2011; O'Toole, 2011; Silvers, 2008; Shone & Parry, 2013; Tum et al, 2006). The examination of resources available include aspects such as the personnel and skills within the organisation, equipment required, and elements that need to be purchased to ensure successful delivery (Bowdin et al, 2011; Evans, 2015; Tum et al, 2006; Van der Wagen & White, 2010).

The next stage of Watt's (1998) event process is 'Aims & Objectives' which is in keeping with approximately half of the event process models. These aims and objectives (also referred to as critical success factors) outline what the event is required to achieve for both the specific event and also the wider organisational objectives (Bladen et al, 2018; Bowdin et al, 2011; O'Toole, 2011; Tum et al, 2006). The two influencing factors of the aims and objectives as outlined by Watt (1998) are the 'Customer Demand' and 'Corporate Plan'. The customer demand concerns the overall desire and market appetite for the proposed event which should be explored as a part of any feasibility study (Dowson & Bassett, 2015; O'Toole, 2011; Tum et al, 2006). If there is little or no consumer demand or appetite then the event will clearly fail to sell, leading to event failure (Shone & Parry, 2013; Van der Wagen & White, 2010). Of equal importance, as highlighted by Watt (1998) is the corporate plan and how the event ties into the overall organisational strategy, corporate identity, brand, culture, values, mission, and organisational objectives (Bowdin et al, 2011; Raj et al, 2017). The corporate plan is a unique provision to this particular model by Watt (1998). Within other models that examine aims and objectives this corporate or organisational perspective is subsumed within the overall event context. It is an unnecessary feature within this model as an events objectives will intrinsically be linked to that of the organisation as they would be symbiotic in their relationship.

The next stage is the 'Implementation Requirements' from which Watt (1998) highlights that there are three key elements associated at this stage that play a significant role. These are the 'Marketing', 'Budgeting' and 'Resource availability' (Watt, 1998). The implementation requirements are similar to the preliminary plans (draft plans) as outlined by many of the event process models (Bladen et al, 2012; Ferdinand & Kitchin, 2012; Getz, 1997, 2005; Mallen & Adams, 2008). This stage examines a complete range of event requirements from a draft or estimated perspective, such as potential site, venue and location, accessibility issues, estimated budget, draft schedule of activity, staff requirements, time scales, staffing, and marketing plan (Bladen et al,

2018; Berridge, 2007; Bowdin et al, 2011; Getz, 2005; Shone & Parry, 2013; Van der Wagen, 2007a). Marketing for events is seen as critical as it “is a major, if not the major, expense item for many events. It is incumbent upon the marketer to determine the most cost and time-effective methods for reaching the target audience” (Hoyle, 2002, pg 176). Marketing is a complex process in modern events management due to the variety of platforms and media required in order to engage with a prospective audience (Jackson & Angliss, 2018; Masterman & Wood, 2006; Preston, 2012; Tresidder & Hirst, 2012).

Whilst the ‘Implementation Plan’ is in keeping with the majority of event process models, the key difference, as suggested by Watt (1998), is the focus on ‘Partnerships’, ‘Logistics’ and ‘Staffing’, which are seen as critical factors to the successful delivery of the event. Watt (1998) outlines that partnerships are essential and that nearly all events will require some form of partnership in the planning and delivery process. Watt (1998) describes partnerships as comprising “individuals or groups, public or private, commercial or non-commercial” (pg 42). Furthermore these partnerships can be “beneficial because of their special skills; the resources they have available or the funding they can attract to the event” (Watt, 1998, pg 43). Partnerships go beyond the normal stakeholder management and involvement that most events have and are strategic mutually beneficial arrangements that benefit both organisations as well as the event (Watt, 1998).

The logistics refer to the meticulous detail and planning to ensure that all aspects of the event can be delivered on time, on budget, in the right place at the right time (Bowdin et al, 2011; Case, 2013; Dowson & Bassett, 2015; Raj et al, 2017). Logistics connects with supply chain management, as well as transportation and access, supply of facilities and infrastructure, supply of a customer, site design and layout, emergency planning, as well as post event removal (Bowdin et al, 2011; Case, 2013; Jones, 2010; Henderson & McIlwraith; 2013). According to Bowdin et al (2006) the “benefit of efficient coordination of logistics in the event company is that a company’s product value can be improved” (pg 353), hence its importance overall. Similarly staffing links directly into logistics as well as into resources, as they can be a company’s most valuable asset (Van Der Wagen, 2007a, Van der Wagen & White, 2015). Most events are created, developed, and planned by a relatively small number of staff, with additional support, paid and voluntary staffing, being brought in nearer to the implementation and delivery stages (Henderson & McIlwraith; 2013; Van der Wagen, 2007a; Van der Wagen & White, 2015). Coordinating the additional staffing requirements takes meticulous planning, and should form part of an event strategy and feasibility (O’Toole, 2011; Van der Wagen, 2007a; Van der Wagen & White, 2010).

This then leads onto the event itself and the 'Monitoring and Evaluation' stage (Watt, 1998). It is important, according to Watt (1998), to examine the monitoring and evaluation during the event as well as post event. By monitoring the event activity and delivery as the event progresses this allows the event professionals to respond to any issues or problems that may arise, and respond accordingly in keeping with the overall aims of the event (Shone & Parry, 2013; Watt, 1998; Van der Wagen & White, 2010). This in essence is part customer service and part quality management (Allen et al, 2011; Berridge, 2007; Bladen et al, 2018; Raj et al, 2017). Post event evaluation is similar to that outlined by O'Toole (2011) among others, in that the event examines a wide range of responses and feedback mechanisms to analyse the overall success and quality of the event. The evaluation should reflect on original aims and objectives and how well these were met, as well as addressing any issues that arose and how these can be improved upon for future events and future practice, and developing new knowledge (Brown et al, 2015; Bowdin et al, 2006; Getz, 2005; Getz, 2018; O'Toole, 2011; O'Toole & Mikolaitis, 2002; Raj et al, 2017; Shone & Parry, 2013; Silvers, 2007; Tum et al, 2006; Wenger, 2002).

The Watt (1998) is a more complete model in comparison to Getz (1997, 2005) and is also one of the most aesthetically appealing of all the event management process models. It contains a balance of appropriate detail and depth but without being too cumbersome. It also demonstrates a clear feedback loop to evolve, enhance and develop practice and knowledge, in keeping with numerous other models, and in line with a CoP approach (Wenger, 1998). Its weaknesses lie in the fact that it portrays the event process as being a linked set of interdependent stages, which therefore conveys an over simplified perspective of how events work in practice. The reality of practice in the events industry is that many of these stages occur simultaneously and also throughout the entirety of the process (O'Toole, 2011; Silvers, 2013c). For example risk management, marketing and budgeting is a constant ongoing activity and not a one off moment in the event planning process (Jackson & Angliss, 2018; Silvers, 2013c; Wynn-Moylan, 2018). If we begin to construct an understanding of events as being multiple and simultaneous as opposed to being linear and serial then we provide a more realistic representation of events as experienced within the field. Furthermore this builds a basis for a recontextualisation of events and the events management processes.

Unlike the vast majority of the event process models the Silvers (2003) Event Management Process Model (figure 3.26) has been designed as a more visual representation of the process, highlighting how an event flows from start to finish. It also highlights how the event process and stages continually cross over and link to four key operational elements, which are those of Administration, Operations, Marketing and Risk Management (Silvers, 2003). As Silvers (2013c) outlines “event management is an intricate weaving of the process and the scope of management functions” with these functions being those that appear along the flow of research, plan, organize, implement, control, evaluate and research.

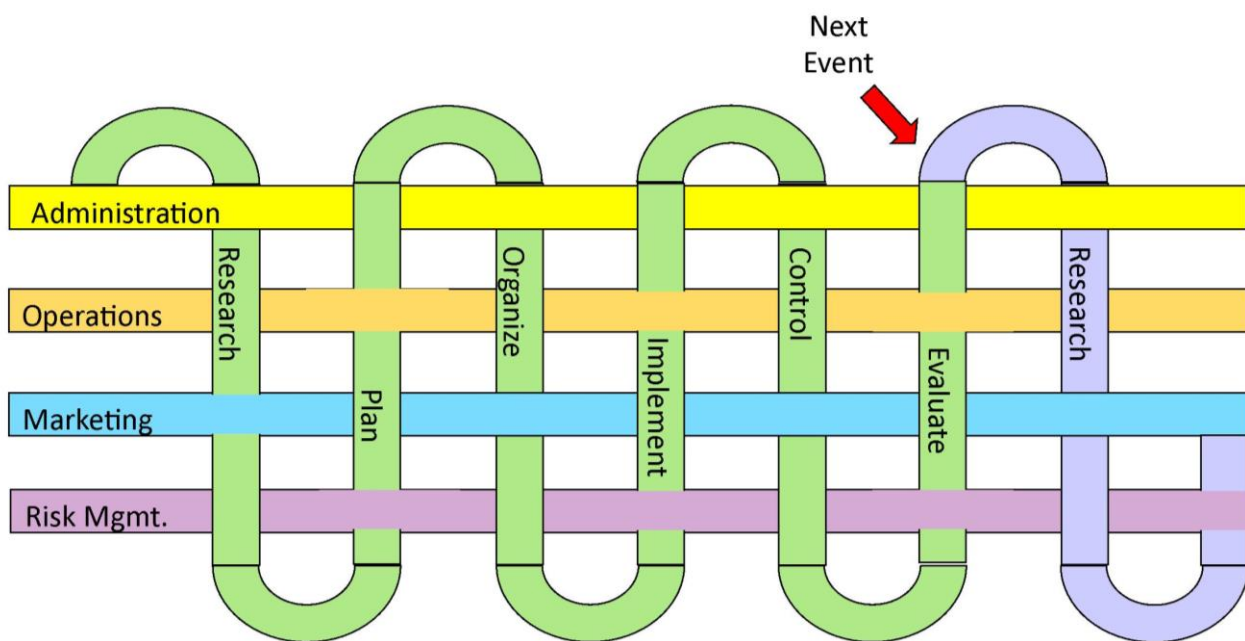


Figure 3.26 Event Management Process Model - Silvers (2003).

Whilst on the surface the model may appear simplistic, compared to Watt (1998) or Getz (2005) for example, it does represent many of the core aspects presented in other models but crucially that these are a continuous processes, rather than a one off stage. Administration for example would include aspects such as financial planning and budgeting, scheduling, and human resources (Bladen et al, 2018; Shone & Parry, 2013; Tum et al, 2006; Van der Wagen, 2007a). Similarly risk management would examine aspects such as event feasibility, risk assessments, financial risk, PR and branding risks (Bowdin et al, 2011; Henderson & McIlwraith; 2013; O’Toole, 2011; Raj et al, 2017; Tum et al, 2006). These processes need to be managed throughout the entire event process to enhance performance and reduce risks occurring (Silvers, 2013c). A clear strength of this model is that it demonstrates clearly that these processes are critical to the events success and must be undertaken continuously throughout the entire event process. This perspective is not shown in any of the other 21 event management process models.

A key criticism of this model, however, is a potential lack of clarity as it assumes the reader explicitly understands what is meant and required by each of these elements and stages. Whilst many of the models use this approach of using only one or two words to describe an aspect of the process these are usually explicit in their context, for example 'feasibility study' as utilised by Getz (2005) and Watt (1998). Silvers (2003) model is also presented in its design as a one off process (similar to Getz, 1997 & 2005 and Watt, 1998 among others) although it is assumed that the second research process is linked with learning and development for future events and as the starting point for the next event, making the process continuous and unending (Bowdin et al, 2011; Getz, 2005; O'Toole, 2011; O'Toole & Mikolaitis, 2002; Shone & Parry, 2010; Silvers, 2007; Tum et al, 2006) although again this is assumed and not explicit.

Silvers (2013c) altered the model to reflect the EMBOK model's processes and update the core functions within the process (figure 3.27). Whilst in appearance it is very similar to the original 2003 model there are some key differences that have been made.

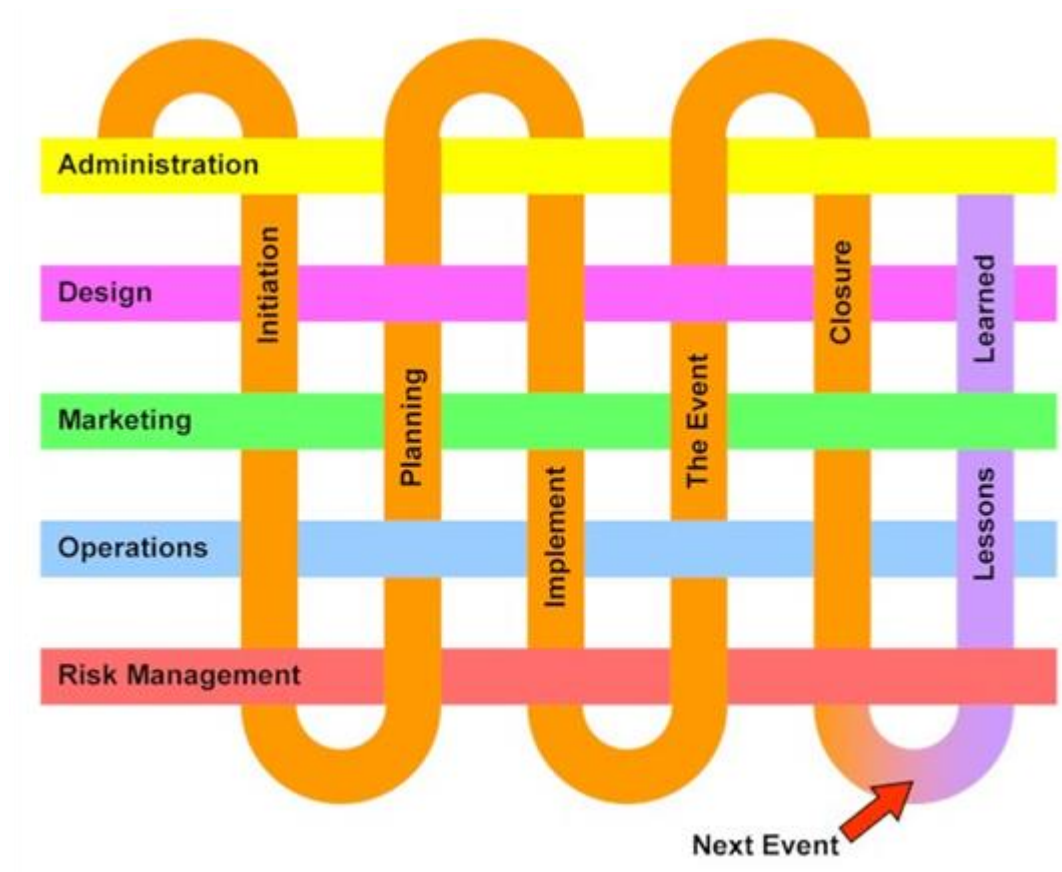


Figure 3.27 Event Management Process Model, Silvers (2013c).

Primarily Silvers (2013c) has included all five of the Domains as outlined in the EMBOK model and altered the ordering to reflect this also. As Silvers (2013c) describes "the functional units (grouped

by domain) form the warp fibres—the foundation threads of the fabric of an event. The processes—or weft threads—are interwoven through these foundations for each event”. It again presents an impression of the flow of the event processes that are all interlinked and intrinsic to each other. As Silvers (2013c) warns “if you eliminate one of the threads, the fabric of the event is weakened, leaving holes or places where it may unravel” which highlights the fragility of the event process. As per the 2003 version the updated 2013 model provides a clear understanding that the five core domain functions and processes are essential to the events success, and must be undertaken continuously throughout the entire event process. This is a fundamental strength of both of these models as the event process and stages are not necessarily a one off, momentary activity but a constant iterative process.

Another significant change, and potential weakness with the 2013 version of the model, is the removal of the two ‘research’ elements at both the start and end of the event process, which indicated a potentially cyclical event process. It also removes from the model the aspect of undertaking a feasibility study which would have fallen within this research element. Whilst aspects of this feasibility would potentially be replicated within the Risk Management Domain it appeared more explicit in the 2003 model. Instead Silvers (2013c) has focussed on a new element of ‘lessons learned’ which evaluates and examines the whole event process, wherein “the lessons learned from the Closure thread of one event forming the Initiation thread for the next event” which again indicates a cyclical process. These lessons learned, like Watt’s (1998) future practice, are indicative of a community of practice for developing and enhancing knowledge and best practice (Wenger, 2002). Despite the visual impact of both of the Silvers (2003, 2013c) models they are both still modernistic in their nature, and like the majority of models is simplistic in its perspective of the events process, requiring the reader to poses a deeper tacit knowledge and understanding of how the events process works, and what is meant within each domain and element.

Another three examples of event management process models have significant similarities in their design and appearance, with all three being a top down modernistic linear approach. Bowdin et al (2006 & 2011) present two strategic event planning process models with the first (2006 model) being acknowledged to have been adapted and influenced from Getz (2005) model (figure 3.28), and the second (2011 model, figure 3.29) influenced and adapted from Grant (2005).

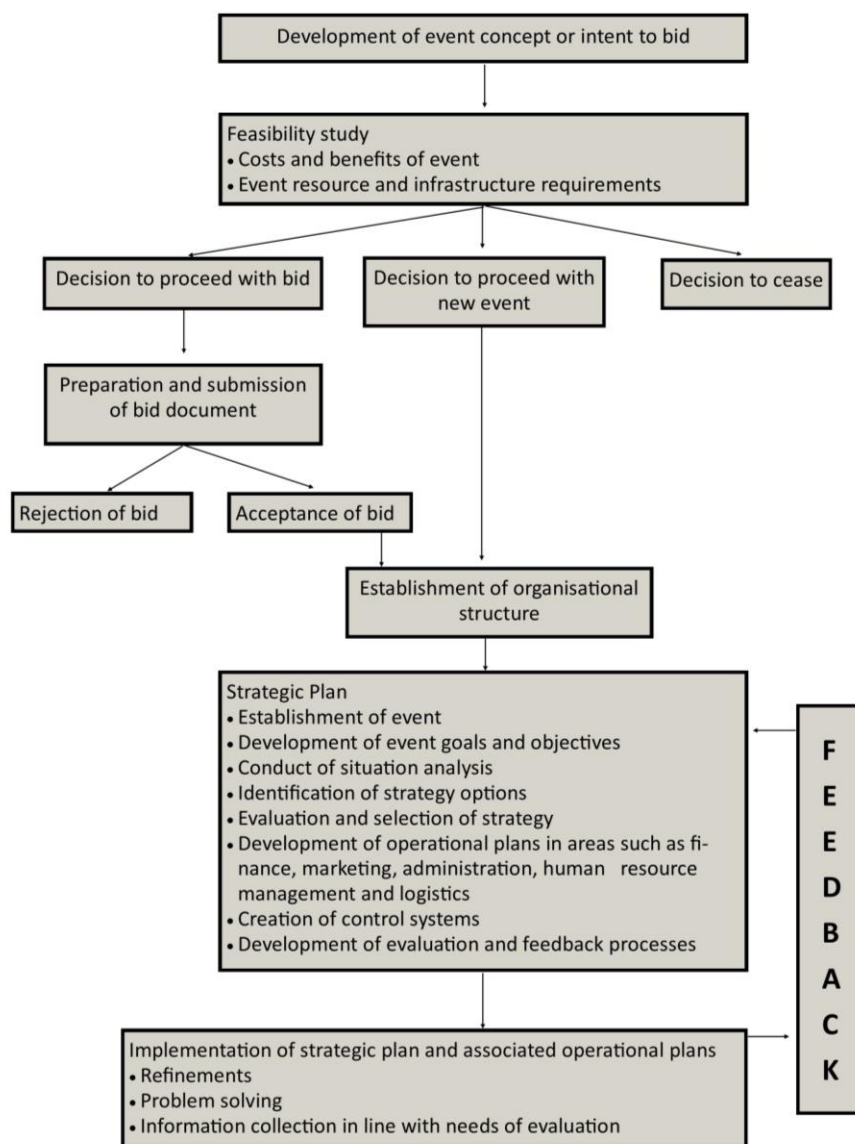


Figure 3.28 The strategic event planning process, Bowdin et al (2006, adapted from Getz, 2005, pg 119).

Both of these models by Bowdin et al (2006 & 2011) are essentially a more detailed and sophisticated version of the Getz (2005) model with a clearer explanation and guidance of what each stage relates to and how they interlink, connect and flow. There is also a clear influence from project management in their design (Allen et al, 2011; Bowdin et al, 2011; O'Toole, 2011; Raj et al, 2017) as they use a network diagram approach in their design, wherein a network diagram is “a graphical representation of project structure” (Nokes & Greenwood, 2003, pg 78). One of the key reasons for this approach is that “network diagrams are useful for project planners because it is much easier to see project structure dependencies and groupings of tasks” (Nokes & Greenwood, 2003, pg 79). Again this is an example of how the field of events management have utilised theory and practice from project management, as well as other disciplines, to enhance learning, knowledge and practice (Wenger, 2002; Wenger et al, 2015).

In keeping with numerous models the feasibility study is one of the initial stages the event process must complete, to ensure the viability of the event concept (which is the initial stage within these two models). Linked to the feasibility in both of these models is the stage where the decision to proceed, or not, is taken. Bowdin et al (2006 & 2011) have expanded upon Getz (2005) original concept and by using the network diagram approach to split the options into three approaches. Each option takes a different route to the next stage, with one proceeding to bid on an event, another to proceed with a new event concept, and a final option ending the process at this point. Critically though the models take into account that the event may also be a new or existing concept that is not part of a formal bidding process but still needs to be formally agreed to proceed (Dowson & Bassett, 2015; Raj et al, 2017). Once the decision has been made to proceed the process outlined by Bowdin et al (2006 & 2011) is to establish an organisational structure. The rationale to include the establishment of organisational structures is outlined by Allen et al (2008) who comment that these “structures serve to assign people to tasks, and connect the activities of different people and functions so that an event can be conducted in an efficient and effective way” (pg 96). Ultimately it is about effective control of the event management process as those with the specialist skills are assigned to tasks that compliment these skills (Allen et al, 2011; Grant, 2005).

The Bowdin et al (2006) model then flows into the strategic planning and implementation stages. The detail provided within these two sections is significantly more rigorous and explicit, and therefore useful, than that of Getz (2005), or other models such as Watt (1998), Silvers (2003, 2013), Tum et al (2006) and Salem, Jones and Morgan (2004) among others. A new addition within these two stages is a feedback process that enables the event professional to review and evaluate how successfully the process is working from both a strategic and operational perspective. This then enables the event professional to learn and develop the process and techniques which in turn benefit the event, event professional and organisation (Bowdin et al, 2006; Wenger et al, 2015). The rationale for the addition of this feedback mechanism is outlined by Bowdin et al (2006) who state that “evaluation is a neglected area of event planning; yet, it is only through evaluation that event manager can determine how successful or otherwise their efforts have been” (pg 134).

This feedback, however, is limited and restricted in its learning capacity as it is only reflecting on two aspects of the planning process, rather than a holistic approach which is far more beneficial to learning and enhancing practice (Dalkir, 2005; Getz, 2018; Tum et al, 2006; Wenger & Snyder,

2000). This represents one of the core weaknesses of the two Bowdin et al (2006 & 2011) models and also the Shone & Parry (2010) model in that it fails to provide an opportunity to learn and reflect from all activities and stages of the event planning process in order to enhance and develop knowledge and practice. Whilst Bowdin et al (2006) outlines the importance of evaluation of event planning it neglects to account for the entire event process and only focuses on limited aspects of the process instead.

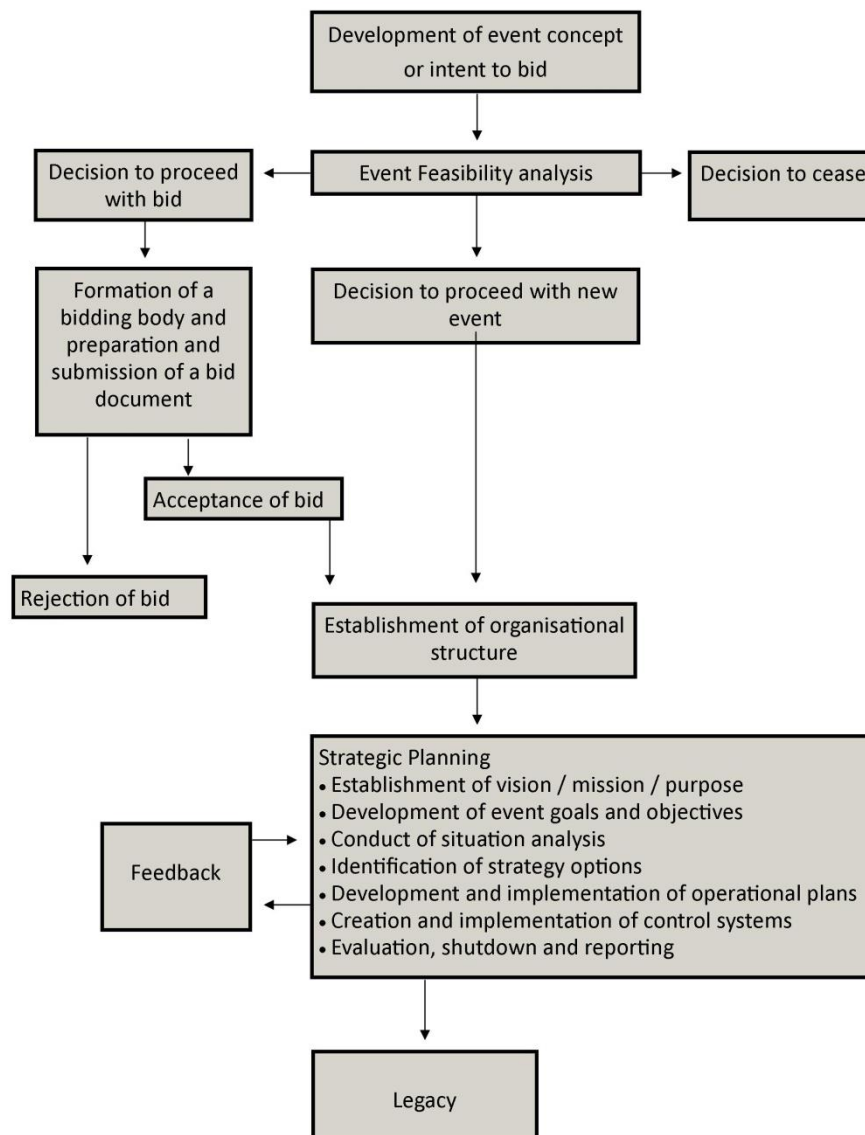


Figure 3.29 The strategic event planning process, Bowdin et al (2011 adapted from Grant, 2005, pg 191).

Bowdin et al (2011) outlines that they adapted Grant's (2005) strategic planning process model (figure 3.29) but it is nearly identical to that of the Bowdin et al (2006) model with only a few minor differences. It is therefore difficult to determine how much influence Grant (2005) had on the development of this updated event process model. It is posited that this was a deliberate decision to attribute this to Grant (2005) due to the strategic context that Grant (2005) expresses. By doing so it enabled Bowdin et al (2011) to position their event planning process as a strategic

process and tool. It is also critical to note that there are no process models developed by Grant (2005) that are in any way similar to the one being proposed by Bowdin et al (2011) as being the primary influence. Any influence that has been exerted is tenuous at best.

The Bowdin et al (2011) model appears slightly more streamlined overall and amends some of the terminology such as utilising 'Event Feasibility Analysis' rather than the more specific detail included under event feasibility which appears in the earlier Bowdin et al (2006) model. Bowdin et al (2011) also removes the implementation stage of the process as it is incorporated within the strategic planning. This change of not promoting a separate implementation stage of the event process weakens the model from a practical perspective as it appears that delivering and implementing the event are now unimportant. Indeed numerous event management process models do not even acknowledge the 'event' as a stage within their process models which undermines the effectiveness of these models (Bladen et al, 2012; Mallen & Adams, 2008; Tum et al, 2006). The feedback mechanism which was outlined as being limited within the Bowdin et al (2006) model is further restricted in its learning capacity within the Bowdin et al (2011) model. The feedback now only reflects on the strategic planning process, rather than a holistic approach of the entire event process which is far more constructive to learning and enhancing practice and knowledge (Dalkir, 2005; Tum et al, 2006; Wenger & Snyder, 2000). This is a substantial weakness within both of these models.

Another amendment that is significant however, is the inclusion of the 'Legacy' stage at the very end of the event management process (Bowdin et al, 2011). The concept of legacies for events is predominately focussed on large scale events, such as the Olympics or major sporting competitions (Allen et al, 2011; Bowdin et al, 2011; Shone & Parry, 2013). As Allen et al (2008) outline "legacy outcomes can span a wide range of areas including infrastructure improvements, increases in tourism visitation, enhanced industry capacities and workforce skills, environmental improvement and improved economic conditions" (pg 115). Whilst the concept of legacy is reserved for large scale events in the main (Allen et al, 2011; Bladen et al, 2012; Shone & Parry, 2013) there is a growing demand for a legacy from all events, irrespective of size, to ensure a positive impact is delivered in both a short and long term (Vanneste, 2008).

Shone & Parry (2010) use a more aesthetically designed and symmetrical network diagram in outlining their event management process (as in figure 3.30).

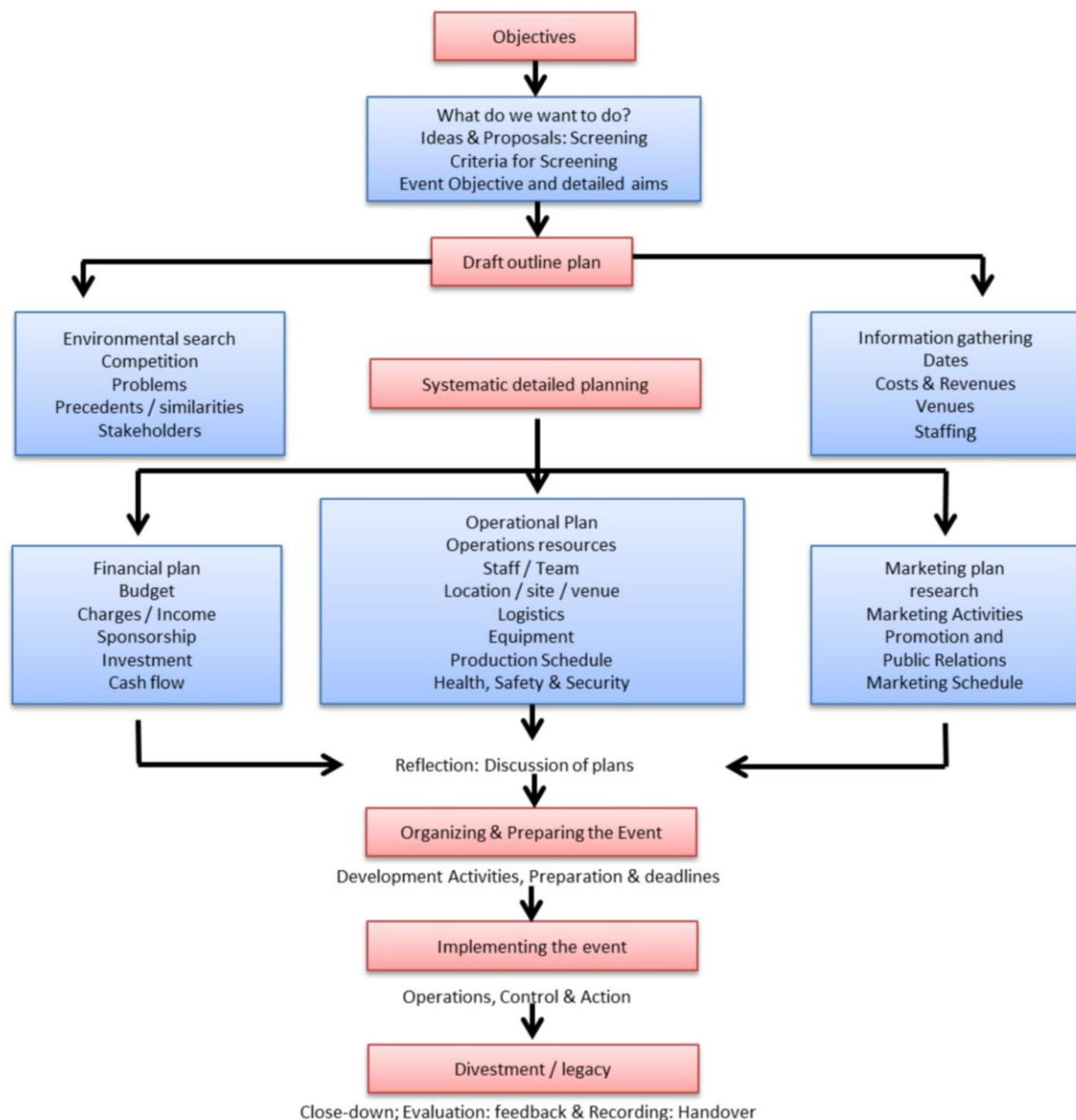


Figure 3.30 The Planning Process for Events Management, Shone & Parry (2010, pg 92).

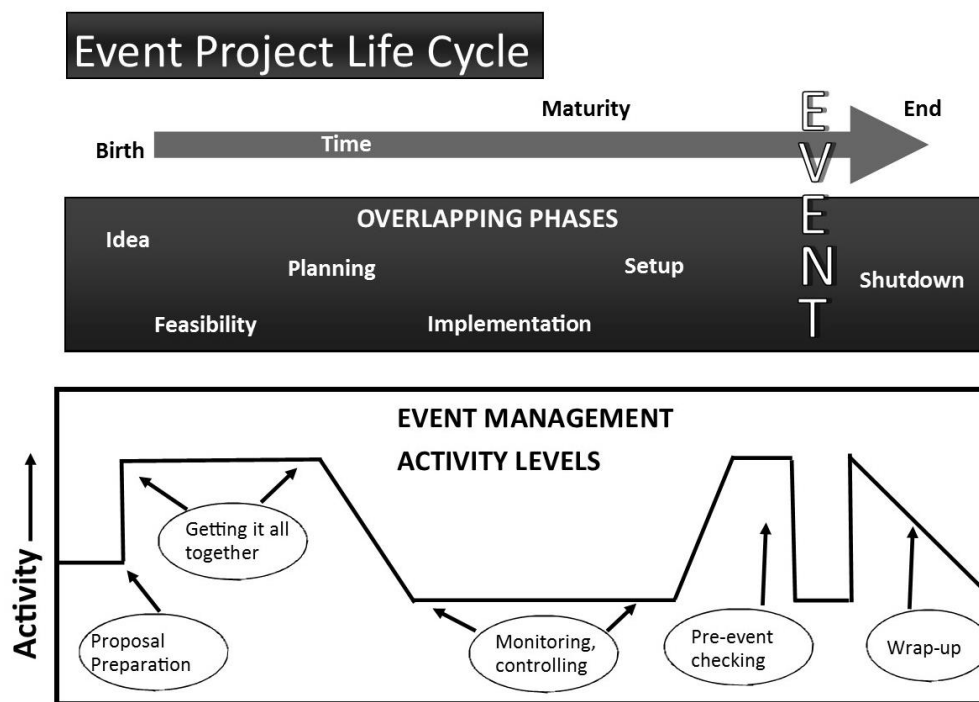
Similar to both Getz (2005) and Bowdin et al (2006, 2011), Shone & Parry (2010) use descriptive and directive headings with supporting notes to outline the requirements for each stage. The model also highlights that whilst many stages appear independent that they are in fact all stages are intrinsically linked to the final preparation and delivery of the event (Shone & Parry, 2010, 2013). Shone & Parry (2010) is one of the most detailed and explicit of all the event management process models with clear activities and the order of these activities signposted. These activities are in keeping with the standard activities that are expected within an event management process as previously outlined in the examples examined. It enables the reader to clearly understand and

appreciate the various stages, characterises and requirements within an event management process and how each stage is connected and interconnected. It is also only one of three event process models, other than Bowdin et al (2011) and Bladen et al (2012), to outline the importance of 'legacy' as an intrinsic aspect of the event process.

One weakness with this model is the lack of an option to curtail the event at the early feasibility stage which is contained within the stage of 'ideas and proposals: screening', whereby the screening scrutinises the quality and practicality of delivering the event. As Shone & Parry (2013) outline in regards to aspects of feasibility "not only does the event have to be possible to carry out, it must also attract sufficient support to be successful" (pg 106). What the model also fails to show is what to do should this screening process result in a need to cease the event process due to insufficient resources or support to successfully deliver the event. Another weakness is the lack of a feedback loop, which like the models by Bowdin et al (2006 & 2011) and Getz (1997 & 2005), outlines the importance of evaluating the event but with no clear mechanism to link this to the next event process.

Two further models, which are similar in concept and design, are those of O'Toole & Mikolaitis (2002) and Silvers (2008) which examine the event planning process and stages within a lifecycle perspective. O'Toole & Mikolaitis (2002) model (figure 3.31) is more explicit in detail than Silvers (2008, figure 3.32) but both convey an impression of the flow over time of each of the key stages and the level and intensity of activity involved in these stages.

A number of the key generic stages are included, such as planning, implementation, event and closure, which are keeping with the majority of the event process models. Both Silvers (2008) and O'Toole & Mikolaitis (2002) indicate a time frame within which the event planning process occurs. Only two other event process models reflect this timeframe perspective, that of Emery (2003 in Trenberth, 2003) and O'Toole (2011). As outlined within project management, events have a finite time frame within which they operate and it is critical for event professionals to acknowledge this timeframe in order to stay on track and avoid any foreseeable risks that could negatively affect the event.



Figure

Event Project Lifecycle, O'Toole & Mikolaitis (2002, pg 33).

3.31 The

Whilst it may appear obvious to all the event planning models that these occur over time, the models of Silvers (2008), O'Toole & Mikolaitis (2002), Emery (2003) and O'Toole (2011) highlight the project management aspect of events in that the time frame is time sensitive. There is a strict deadline that must be met, unlike project management processes within which it may be possible to allow the deadline to slip or move (Bowdin et al, 2011; Gido et al, 2018; Pielichaty et al, 2017; Shone and Parry, 2013; Wei, 2012).

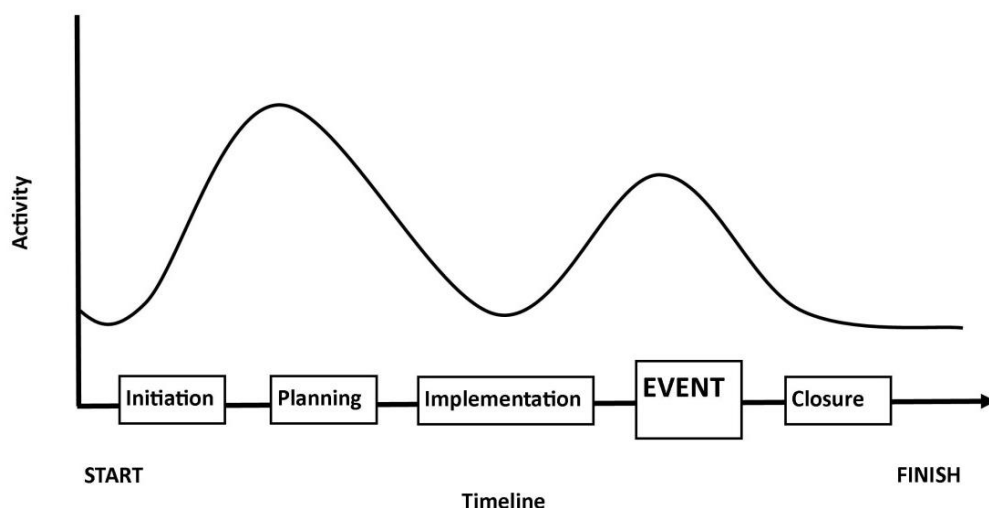


Figure 3.32 Activity Dimension of the Timeline, Silvers (2008, pg 159).

The benefit and strength of both Silvers (2008) and O'Toole & Mikolaitis (2002) models is that it demonstrates the level of intensity of activity that occurs within the various stages, with some stages being more intense in activity than others. Both the Silvers (2008) and O'Toole & Mikolaitis

(2002) models appear to complement each other in this regard, highlighting that stages such as the planning and pre-event activities are the most labour intensive, with the implementation period and event delivery are less intensive. This is due to the fact that within the events context the planning aspects are by far the most critical and that by being diligent and highly focused on the details in these early stages will aid in the successful event delivery in the later stages of the event process (Dowson & Bassett, 2015; Raj et al, 2017).

The key difference between the Silvers (2008) and O'Toole & Mikolaitis (2002) models is the level of detail around the activities and stages presented. Silvers (2008) presents a more simplistic perspective of the core stages, whereas O'Toole & Mikolaitis (2002) is more explicit with notes to aid the reader as to what the different activities entail. Crucially though, and one of the key strengths of both of these models, is that they reflect how the event management process works in practice as there will be long periods of relative low inactivity, interspersed with intense periods of activity (Berners, 2017; Bowdin et al, 2011; Dowson & Bassett, 2015; Shone and Parry, 2013; Westerbeek et al, 2005).

One of the most aesthetically appealing models is that of Salem, Jones & Morgan (2004 in Yeoman et al, 2004) who produced a unified model of events management (figure 3.33). Similar to Tum et al (2006), Watt (1998), Masterman (2003), Mallen & Adams (2008) among numerous others, the model is a cyclical system with an aspect of process and skill development, practice enchantment and learning which feeds into each proceeding event (Wenger et al, 2015). The design of the Salem et al (2004) model is of a systems diagram with four key stages: Decision; Detailed Planning; Implementation; and Evaluation. Each of these four stages is then broken down into its component parts and how these aspects are reliant and interconnected to each other, using a network diagram approach (Nokes & Greenwood, 2003; Salem et al, 2004).

Of all the event management process models the Salem et al (2004) unified model of events management is much clearer to understand and appreciate than the majority of the event process models due to its simple yet effective design. The requirements for each stage are clearly visible and fathomable, enabling an events professional, academic or student to interpret what activities are necessary to undertake and in which order to enhance the event process. The model also portrays events as a machine with the numerous cogs and belts interacting with each other to move the event process forward in a continuous cycle from one event to the next. This image is positive as it visually demonstrates the importance and reliance that all aspects of the event

process has upon each other, and in keeping with the dependences and constraints previously outlined.

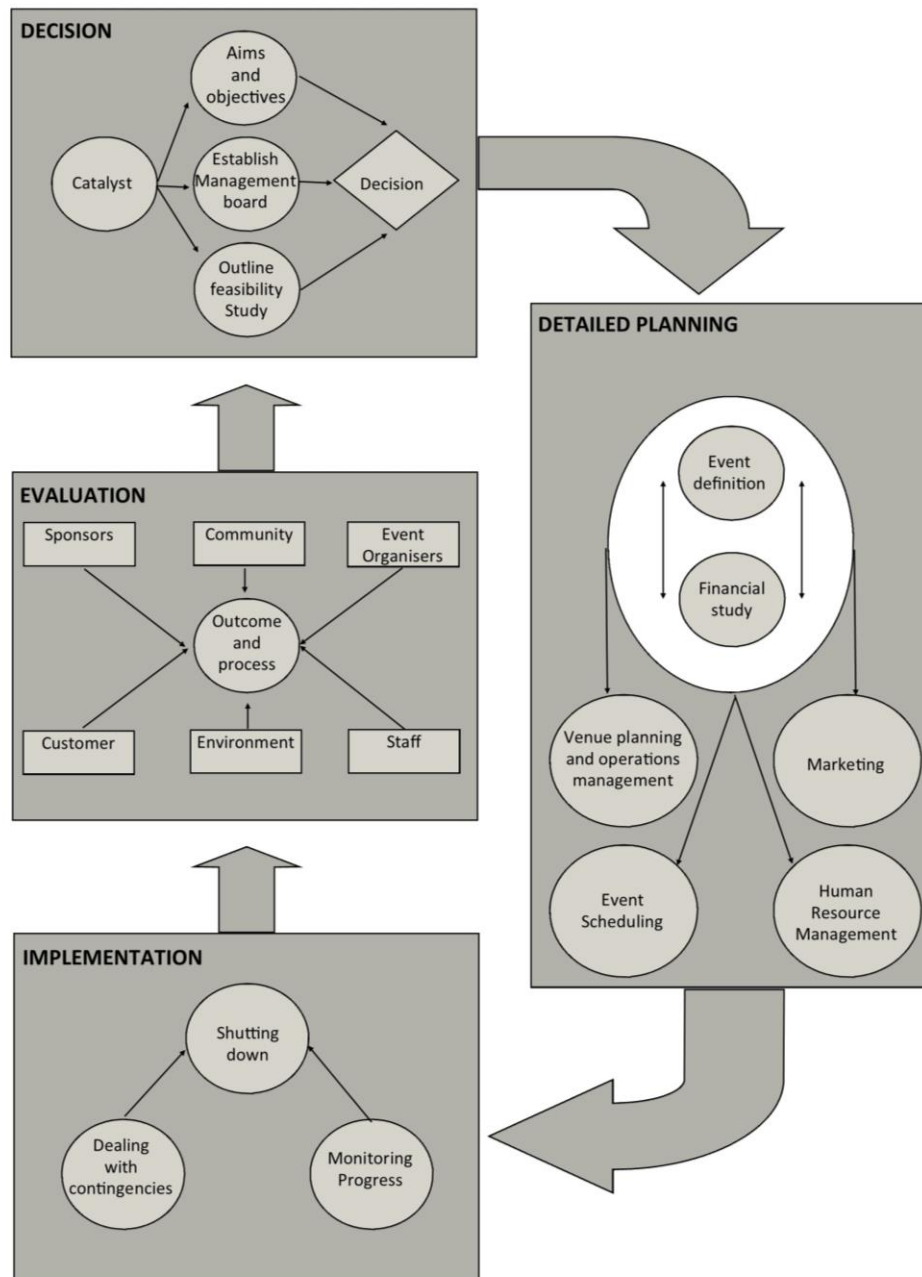


Figure 3.33 A Unified model of events management, Salem, Jones & Morgan (2004, in Yeoman et al, 2004, pg 15).

The aspect of the Salem et al (2004) model that provides a good practical strategic and operational approach is the evaluation stage, which is very explicit in terms of where the event professional should seek feedback from. It clearly indicates six stakeholders to engage with to determine the quality of the event and its achievement of key objectives (Salem et al, 2004). These six stakeholders are: Sponsors, who would have a clear return on investment objective (financial, awareness, publicity, branding and so on); Community, and how they may have been effected by the event; the Event Organisers, and their insight on the success of the event from both macro and

micro perspective; the Customer must also be engaged to determine their reflections as they are ultimately the end user and can heavily influence the success of future events (particularly if it is an annual event); the Environment should also be considered to ensure the event is sustainable in its impact; and finally Staff should be encouraged to provide feedback (this would include feedback from volunteers). By analysing the data from these six stakeholders an event organiser can determine how successfully they have met their event objectives as well as how to improve the event, event process and practice for the proceeding event projects (Getz, 2018; Salem et al, 2004; Tum et al, 2006; Watt, 1998; Wenger, 2002; Westerbeek et al, 2005). Two aspects of the evaluation stage that are missing though. The first is feedback from suppliers, who can provide an equally important insight into the success or otherwise of the event and event processes. Secondly the budget will provide an explicit outline of how the financial operations have performed throughout the event (Getz, 2018).

The final model to be examined is the Event Project Cycle developed by Ferdinand & Kitchin (2012). It has some similarities to event process models such as those of Silvers (2013), Tum et al (2006), Salem et al (2004), and Thomas et al (2008) among others, in that it has clear stages during which specific activities take place. Ferdinand & Kitchin (2012) outline five key stages which are the Initiating; Planning; Mobilizing; Staging; and Closing stages. Under each of these five stages there is a consistent theme of Input, Process and Output which outlines the operational and strategic aspects of the activities that are required. This approach provides a clear, concise process, with an explanation of the requirements at each of these sub-stages.

The Ferdinand & Kitchin (2012) model (figure 3.34) is also described as a cyclical process, and whilst visually this may appear lacking there are clear indications with the terminology used in the beginning and end sub-stages. The final sub-stage examines the 'update of event knowledge database' which links to the first sub-stage of the process model which focusses on the 'event knowledge database' (Ferdinand & Kitchin, 2012). This is a clear link from one event to the next, whereby the event professional ensures they and the organisation learns from its previous event project and experiences in order to improve and enhance its process, delivery, knowledge techniques and practice. This is very much in line with a CoP approach (Dalkir, 2005; Ferdinand & Kitchin, 2012; Wenger, 2002; Wenger et al, 2015).

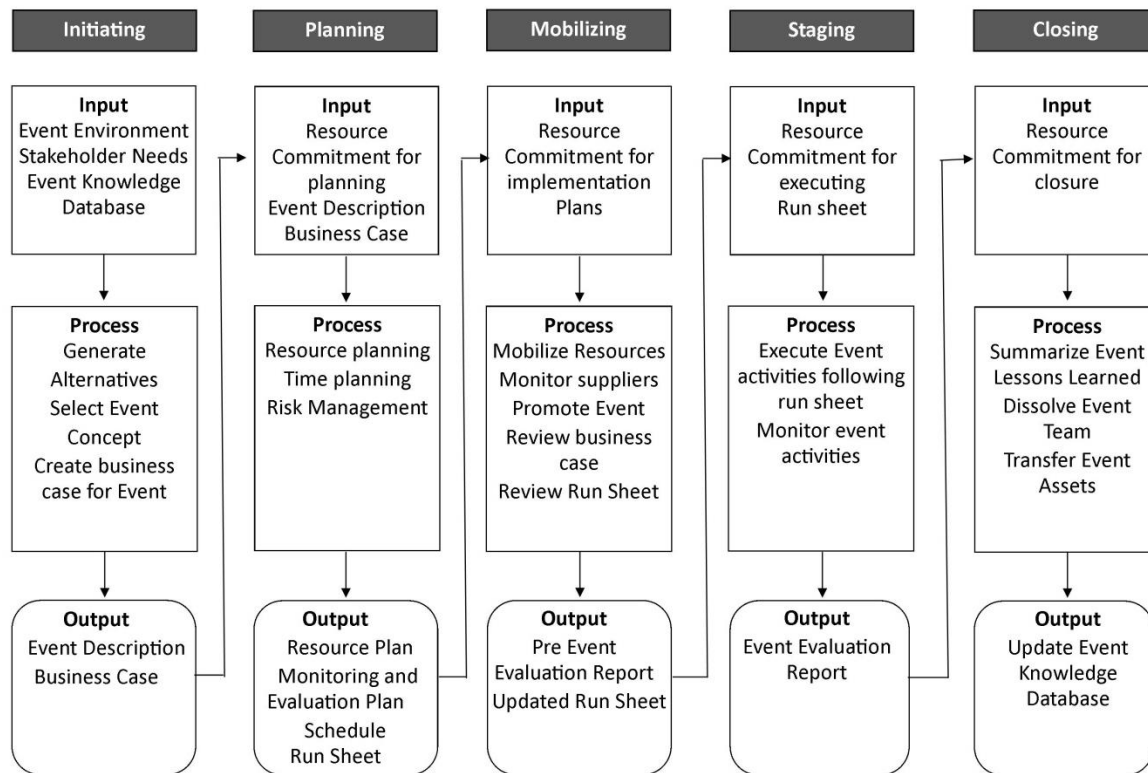


Figure 3.34 Event Project Cycle, Ferdinand & Kitchin (2012, pg 79).

What is apparent from all of the 22 event management process models is the lack of uniformity and consistency in terms of what stages, sub-stages, processes and activities are incorporated, and in the order within which they appear. There are clear differences of interpretation and presentation of these event processes, much of which is due to the aesthetic designs adopted. There are also numerous common processes incorporated by many of the models, even if the order these appear in differs. Tables 3.10 and 3.11 highlight the commonalities between all these 22 models and the key stages or processes that these models advocate as critical to the event management process. These tables visually demonstrate this lack of consistency and continued reinterpretation of the event management process as well as providing a reference point for the overview of all the models as well as each model individually.

From these tables there are some trends that can be seen. For example all the models highlight planning or detailed planning as a prerequisite within the event planning process (Dowson & Bassett, 2015; Ferdinand & Kitchin, 2012; Getz, 2005; Mallen & Adams, 2008; Masterman, 2003 in Masterman, 2004; O'Toole, 1998).

Table 3.10 Event Management Process Models – Commonalities.

| Author | Event concept | Event Objectives | Feasability Study | Proceed or Cease | Preliminary Plan | Detailed Planning | Implementation | The Event | Evaluation & feedback for future practice | Event Legacy | Cyclical Process |
|---------------------------------------|---------------|------------------|-------------------|------------------|------------------|-------------------|----------------|-----------|---|--------------|------------------|
| Bladen, Kennell, Abson & Wilde (2012) | Yes | Yes | Yes | No | Yes | Yes | Yes | No | No | Yes | No |
| Bowdin et al (2006) | Yes | No | Yes | Yes | No | Yes | Yes | No | Yes | No | No |
| Dowson & Bassett (2016) | Yes | Yes | Yes | No | No | Yes | No | Yes | Yes | No | No |
| Emery (2003) | Yes | No | Yes | No | No | Yes | Yes | Yes | Yes | No | No |
| Ferdinand & Kitchin (2012) | Yes | Yes | No | No | Yes | Yes | Yes | Yes | Yes | No | Yes |
| Getz (1997) | Yes | No | Yes | Yes | Yes | Yes | Yes | Yes | Yes | No | No |
| Getz (2005) | Yes | No | Yes | Yes | Yes | Yes | Yes | Yes | Yes | No | No |
| Grant (2005) | Yes | No | Yes | Yes | No | Yes | No | No | Yes | Yes | No |
| Mallen & Adams (2008) | No | No | No | No | Yes | Yes | Yes | No | Yes | No | Yes |
| Masterman (2003) | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | No | Yes |
| O'Toole (1998) | Yes | Yes | No | No | Yes | Yes | No | No | Yes | No | Yes |
| O'Toole & Mikolaitis (2002) | Yes | No | Yes | No | No | Yes | Yes | Yes | Yes | No | No |
| O'Toole (2011) | Yes | No | No | No | Yes | Yes | Yes | Yes | Yes | No | Yes |
| Raj, Walters & Rashid (2013) | No | Yes | Yes | No | No | Yes | Yes | No | Yes | No | No |
| Salem, Jones & Morgan (2004) | Yes | Yes | Yes | Yes | Yes | Yes | Yes | No | Yes | No | Yes |
| Shone & Parry (2010) | Yes | Yes | Yes | No | Yes | Yes | Yes | Yes | Yes | Yes | No |
| Silvers (2003) | No | No | Yes | No | Yes | Yes | Yes | Yes | Yes | No | Yes |
| Silvers (2008) | Yes | No | No | No | No | Yes | Yes | Yes | Yes | No | No |
| Silvers (2013) | Yes | No | No | No | Yes | Yes | Yes | Yes | Yes | No | Yes |
| Thomas, Hermes & Loos (2008) | No | Yes | Yes | No | Yes | Yes | Yes | Yes | Yes | No | No |
| Torkildsen (1986) | Yes | Yes | Yes | No | Yes | Yes | No | Yes | Yes | No | Yes |
| Tum, Norton & Wright (2006) | No | Yes | Yes | No | Yes | Yes | Yes | No | Yes | No | Yes |
| Watt (1998) | Yes | Yes | Yes | No | Yes | Yes | Yes | Yes | Yes | No | Yes |

Table 3.11 Event Management Process Models – Components.

| Author | Component 1 | Component 2 | Component 3 | Component 4 | Component 5 | Component 6 | Component 7 | Component 7 | Component 8 | Component 9 |
|--|--------------------------|--------------------------|---------------------------|-------------------------------------|----------------------------------|----------------------------------|------------------------------|---------------------|------------------------|---------------------------------|
| Bladen, Kennell, Abson & Wilde (2012) | Objectives | Event concept | Draft Plan | External & Internal Analysis | Detailed Planning | Operational / Marketing Planning | Reflection | Organisation and | Implementation | Legacy |
| Bowdin et al (2006) | Event concept | Feasability Study | Proceed or Cease | Strategic Plan | Implementation of Strategic Plan | Feedback | | | | |
| Dowson & Bassett (2016) | Preperation Phase | Detatiled Planning Phase | Event | Post Event | | | | | | |
| Emery (2003) | Idea & Feasability | Bidding Process | Detailed planning | Leading | Implementation | Clear Away | Feedback | | | |
| Ferdinand & Kitchin (2012) | Event concept | Planning | Mobilizing | Staging | Closing | Feedback | | | | |
| Getz (1997) | Event concept | Bid Process | Feasability Study | Proceed or Cease | Preliminary Plan | Detailed Planning | Implementation | The Event | Event Shutdown | |
| Getz (2005) | Event concept | Bid Process | Feasability Study | Proceed or Cease | Preliminary Plan | Detailed Planning | Implementation | The Event | Event Shutdown | |
| Grant (2005) | Event concept | Feasability Study | Proceed or Cease | Establishment of Organisational | Strategic Planning | Feedback | Legacy | | | |
| Mallen & Adams (2008) | Event Development | Event Operational | Event Implementation | Event Evaluation and Renewal | | | | | | |
| Masterman (2003) | Objectives | Event concept | Feasability | Proceed or Cease | Implementation Planning | Implement Event | Handover | Evaluation | Feedback | |
| O'Toole (1998) | Event Goals & objectives | Event Scope | Work Breakdown | Schedule / Tasks / responsibility / | Stakeholder Management | Risks | Evaluation | | | |
| O'Toole & Mikolaitis (2002) | Idea | Feasability | Planning | Implementation | Setup | Event | Shutdown | | | |
| O'Toole (2011) | Event concept | Event Management | Change | Event | Evaluation of Process | | | | | |
| Raj, Walters & Rashid (2013) | Aims & Objectives | Research | Feasability Study | Business Risk Development | Key Stakeholders | Project Management & | Event Evaluation | | | |
| Salem, Jones & Morgan (2004) | Catalyst | Objectives | Feasability | Proceed or Cease | Detailed Planning | Implementation | Evaluation | | | |
| Shone & Parry (2010) | Objectives | Event concept | Draft Plan | Feasability Process | Detailed Planning | Operational Planning | Reflection (2nd Feasability) | Preparing the Event | Implementing the event | Evaluation, Feedback and Legacy |
| Silvers (2003) | Research | Plan | Organize | Implement | Control | Evaluate | Reserch | | | |
| Silvers (2008) | Initiation | Planning | Implementation | Event | Closure | | | | | |
| Silvers (2013) | Initiation | Planning | Implement | The Event | Closure | Next Event | Lessons Learned | | | |
| Thomas, Hermes & Loos (2008) | Event Strategy (concept) | Event Planning | Event Realization (Event) | Event Controlling | Project Management | | | | | |
| Torkildsen (1986) | Idea | Feasability | Planning Strategy | Structure | Detailed Preparation | Event | Evaluation | | | |
| Tum, Nortwon & Wright (2005) | Event Goals & objectives | 6 stage planning process | Detailed planning | Implementation and delivery | Performance Evaluation | Review & feedback | | | | |
| Watt (1998) | Idea Proposal | Feasability Study | Aims & objectives | implementation requirements | Implementation Plan | Monitoring & Evaluating | Future Practice | | | |

Furthermore 21 out of 22 advocate the evaluation or feedback element as being essential, with the only exception being Bladen et al (2012). This overwhelming demonstration of the need to learn, develop and enhance knowledge and practice from the event management process validates the concept that events operate within a CoP approach (Dalkir 2005; Wenger, 1998; Wenger et al, 2015). This is because a CoP is concerned with continually enhancing knowledge and practice within its domain (Wenger et al, 2015).

Additionally 18 out of 22 contain the implementation stage (or delivery) of the event process, with Torkildsen (1986), Grant (2005), O'Toole (1998), and Dowson & Bassett (2015) omitting this stage. Another interesting aspect is that 50% of the models do not see the event management process as being cyclical in nature, whereby the event professional and or organisation learns from the process to develop their techniques, knowledge, quality and expertise (Wegner et al, 2015). This is the most significant issue with the models in terms of consistency and this aspect of the event cycle is seen by many as critical to development of the industry as a whole, and for organisational learning and development (Bladen et al, 2018; Bowdin et al, 2011; Dalkir 2005; Getz, 2005; Getz, 2018; Silvers, 2012; Tum et al, 2006; Wenger et al, 2015). This is particularly important in context to the confirmation that evaluation is fundamental to the event process, and therefore should be explicitly linked to a cyclical process.

The event concept or idea is seen by the majority of models as central to the starting point of the event management process, with 18 out of 22 highlighting this as a stage within their process. Whether this is a new concept or if it is an aspect of a bidding process is outlined by many as one of the starting points (Bowdin et al, 2011; Dowson & Bassett, 2015; Getz, 2005; Shone & Parry, 2013; Tum et al, 2006; Watt, 1998). Without a concept there clearly cannot be an event, and it is from this concept that the whole event process evolves from. The feasibility aspect of the event process is viewed by the majority (16 out of 22) as critical to running an event. Without undertaking a feasibility study many events may fail as they do not take into account clear internal and external environmental conditions, such as economy, market appetite, competition, pricing strategy, organisational constraints and so on, that may have either a positive or negative impact on the outcome of the event (Bladen et al, 2018; Bowdin et al, 2011; Dowson & Bassett, 2015; Getz, 2005; O'Toole, 1998; Raj et al, 2017). Lastly the event itself, for which the entire process is centred around, is missing from seven of the models. It is overlooked presumably as it is assumed to have taken place within the process. This assumption is weak though as it is not necessarily the

fact the event takes place that is important but where within the events process the event is seen to happen.

What is fundamental to appreciate from this review of these event models and processes is that there are some clear commonalities between them, as well as differences of interpretation and representation (due to the subjective nature of presenting an event management process). What is clear, however, is that these event process models must have evolved through interactions and influence with fellow event professionals and academics, either directly or indirectly. There are clear influences outlined and apparent within the event academic literature as well as from external academic disciplines, such as project management (O'Toole, 2011; Raj et al, 2017; Silvers, 2013c). These interactions and influences are not accidental and have not occurred in a vacuum but through deliberate discussion, exchanges and relationships that have developed over time. It can therefore be argued that the development of these process models, event knowledge and understanding, and continuous evolution of this event knowledge and practice in both academic and professional perspectives is due to a communities of practice approach (Silvers, 2013a; Silvers et al, 2006; Wenger et al, 2002; Wenger et al, 2015; Wenger-Trayner, 2015). The development of the EMBOK model is a clear example of an engaged community developing knowledge and understanding with a manifest to disseminate and evolve this event domain and event context. Whilst this may not be explicitly disclosed as being a CoP there are clear examples and inferences throughout the development of event management knowledge and process management that are best explained through a CoP perspective (Getz, 2007; Silvers et al 2006; Wenger, 1998). For example the adaptation of models from one academic to the next, demonstrating influence and evolution of knowledge, learning and practice (Bowdin et al, 2011; Wenger et al, 2002).

Conceptual Model

Whilst the overview of the event management process models presented and discussed previously, alongside the aspects and adaptation of project management techniques and processes aids in providing some understanding and context of the practice of events there are still some weaknesses within the events literature (Barron & Leask, 2012; Bladen & Kennell, 2014; Crowther, 2010 in Rojek, 2014; Rojek, 2012). One criticism with all these models and the current event academic literature is that it present events as a singular activity and process (Ziakas, 2014). Whilst the event process from start to finish will follow a clear methodology for each event it does not represent the fact the most event professionals are working on multiple events annually,

which is highlighted in industry reports by Cvent (2015) and Event Manager Blog (2014). Both these reports highlighted that the majority of event professionals (over 75% in both reports) work on anywhere from five to fifty events annually, with a high proportion managing up to and exceeding 100 events annually (Cvent, 2015; Event Manager Blog, 2014). This therefore means that these events will in all probability overlap resulting in event professionals managing several events simultaneously. Whilst this is not reflected in the current event literature or current industry reports it is inconceivable that given the complexity and timeframes within which events are managed that there is no cross over or simultaneous planning of events. This aspect of simultaneous planning will be examined within the research being undertaken.

The literature does allude to event portfolios which focus on multiple events of different types and scales over a set timeframe (usually one year) but these are purely linked to host communities and are focussed on either a tourism or destination perspective (Anderson, Getz, Gratton & Raciti, 2017; Antchak, 2017; Bowdin et al, 2011; Getz, 20015; Getz & Page, 2016; O'Toole, 2011; Richards, 2015; Ziakas, 2014). According to Anderson et al (2017) portfolios are a collection of events (types and scales) as well as encompassing the variety of tasks to be completed and managed. This concept of portfolios is potentially not much different to the portfolios that an individual event professional will manage. The crucial difference is that currently within the literature the individual event professional is not viewed as managing a portfolio. This concept of event portfolios should therefore be reviewed to also examine and include the multiple event portfolios managed by event professionals and event organisations, which will have benefits for the host communities within which the events take place but crucially are not primarily focussed on the community.

Other criticisms also surrounds that events are not regarded by many academics as being a strategic marketing tool (Crowther, 2010; Gerritsen & van Olderen, 2014; Sharples et al, 2014). In the last 10 years there has been a significant shift too utilising events as an experiential marketing tool to promote products, services and organisational brands, rather than the more traditional marketing methods (Gerritsen & van Olderen, 2014; Sharples et al, 2014). This is currently underrated in the much of the existing event academic literature and by changing this perspective events can, and should, be seen as an extension of an organisations brand and as a strategic tool for engaging with its audience (Crowther, 2010; Preston, 2012; Sharples et al, 2014).

This means that the event management process is potentially not being reflected in the literature as it is viewed in event industry (Crowther, 2010). The events process is exceptionally complex (Ellert et al, 2015; O'Toole, 2011) and it is proposed that the event process needs to be recontextualised in order to capture a multi-event approach as reflected in the industry reports (Cvent, 2015; Event Manager Blog, 2014). Trying to represent this is obviously problematic as the detail of the processes and stages needs to be clear whilst simultaneously demonstrating different events occurring within this at differing stages of progress. The concept of simultaneous planning will be examined within the research being undertaken. If there is clear evidence of a simultaneous multi-event process then a proposed model will be developed to represent this.

Irrespective of the potential for a multi-event process there is also a need to provide a recontextualised event management process that reflects both the current academic literature, as well as from the researchers own practice and knowledge. A conceptual Events Management Process Cycle model (figure 3.35) has been developed that factors in the processes and stages as promoted and outlined by other academics but is also based on the researchers own observations and practice as an events professional.

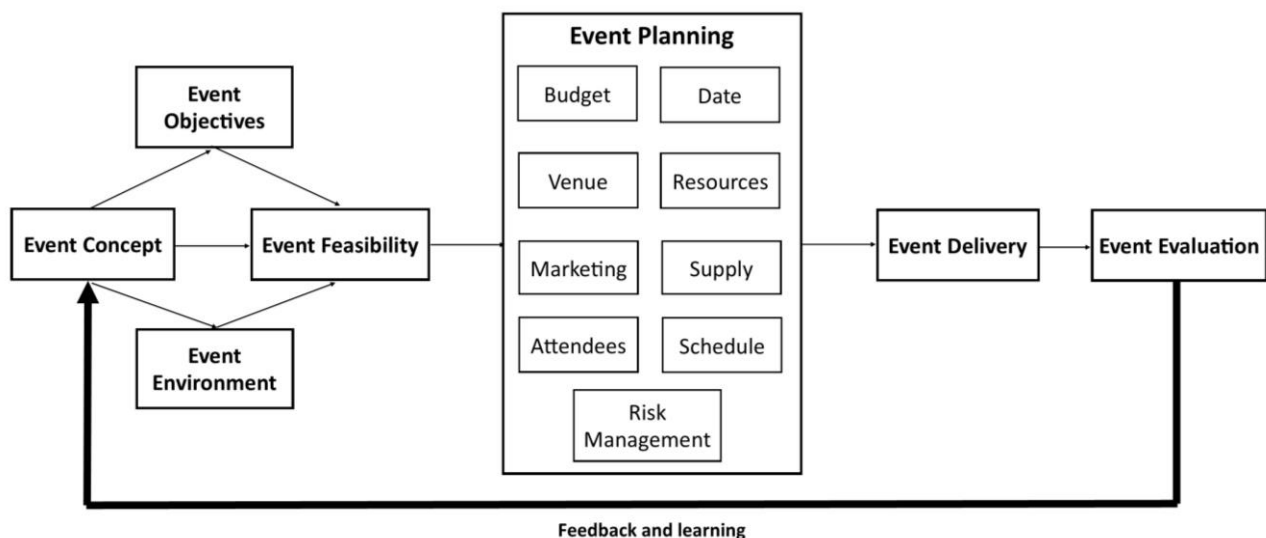


Figure 3.35 Conceptual Events Management Process Cycle, Brown (2017).

This conceptual model was influenced by existing models, particularly those of Watt (1998) and Tum et al (2006), as well as those of Bowdin et al (2011), Shone & Parry (2010) and Dowson & Bassett (2015). The aesthetic design of Watt's (1998) model was an initial starting point as was ensuring that the process was cyclical to capture the learning and feedback loop within the event process. This feedback loop is fundamental to enhancing practice and development on all events, irrespective of size or scale (Bowdin et al, 2011; Dowson & Bassett, 2015; Raj et al, 2013; Tum et al, 2006; Watt, 1998). This was also clearly reflected in all bar one of the current event

management process models. This creates a learning process within the event professional's individual, team and organisational context, which is in keeping with a CoP (Wenger, 1998; Wenger et al, 2002). The design of this conceptual model, the various stages that were taking into consideration, and the order within which they need to be completed, also reflects project management techniques as promoted by numerous academics (O'Toole, 2011; Pielichaty et al, 2017; Raj et al, 2016; Silvers, 2008; Wei, 2012). The conceptual model is also designed to be used in various event contexts, such as conference events, corporate events, exhibitions, festivals and charity fundraising events. The conceptual model also provides an extension to the existing literature concerning the management of events.

The conceptual model contains four core stages. The concept and feasibility stage, the event planning stage, the event delivery stage, and finally the event evaluation stage. The concept and feasibility stage is in keeping with the majority of the models that highlight that the concept (which could be a new idea, existing event, annual event or opportunity to bid on an event) is the starting point for any event process (Bladen et al, 2018; Bowdin et al, 2011; Dowson & Bassett, 2015; Raj et al, 2017; Shone & Parry, 2013; Silvers, 2013c; Watt, 1998). This concept stage then moves to a feasibility stage where the concept and initial planning is scrutinised to ensure the event is viable and represents the best potential for a successful outcome (Getz, 2018; O'Toole, 2011; Raj et al, 2013). Linked to both the concept and feasibility stage are two supplementary stages that aid in supporting and developing the potential success of the event, which are the event objectives and event environment. Within the current event management process models only 50% outline that there should be objectives set for each event. This is a critical aspect of any project or event as this enables the event professional and organisation to ensure the event has clear direction and required outcomes that can be measured and managed (Bladen et al, 2018; Dowson & Bassett, 2015; Raj et al, 2017). For this reason the objectives were included within this conceptual model. The event environment enables the event concept to be examined in relation to aspects such as competition, uniqueness of concept, economic factors (locally, regionally, nationally and internationally), and market demand. These link directly to feasibility but must be factored into the event development to ensure the events viability to succeed (Beech et al, 2014; Ferdinand & Kitchen, 2017).

The event planning stage contains nine core processes that need to be developed for the successfully outcome of the event. These core processes are the event budget, date, venue, resources, marketing, supply (chain management), attendees (and target market), schedule and

risk management. Again all of these stages are reflected in many of the event management process models but the rationale behind their inclusion within the conceptual model was to attempt to demonstrate that these are not a one off process but continuous, as highlighted by Silvers (2003, 2013c). The complexity in developing a conceptual model is that in creating an aesthetic design it is not always possible to show tasks as a continuous process, and therefore compromises are needed to be made in the design of the model. This is a slight weakness within this conceptual model but was the only option for creating a design that outlined the entire process and stages clearly. The inclusion of the stage of determining the 'Date' of the event is a new addition in comparison to the existing models within the academic literature. Whilst the end date for the delivery of the event is a critical focal point for all event projects there are also subtle nuances that include the time of day, day of the week and seasonality of the final date selected. This is because the outcome of the event will change depending upon these factors, and therefore careful consideration on the date selection is imperative to ensure the best outcome for the event.

The last two stages of the event delivery and event evaluation were determined to be fundamental to the overall event process. Of the current event management process models only 15 outline the 'event' taking place with seven omitting this aspect. As the event is what the entire process is focussing on and working towards it was deemed imperative to include this to aid the academic, student or professional in appreciating where this stage sits in the overall event process. Finally the event evaluation was included as this was regarded as one of the most crucial stages for events (Beech et al, 2014; Bowdin et al, 2011; Dowson & Bassett, 2015; Getz, 2018; Mallen & Adams, 2008; Raj et al, 2013; Silvers, 2013c; Tum et al, 2006; Watt, 1998). The evaluation not only factors in response and input from attendees but also from the wider stakeholders engaged in the event, such as sponsors, volunteers, suppliers and the event team (Bowdin et al, 2011; Dowson & Bassett, 2015). The evaluation would also reflect and review the objectives of the event which were set at the start of the process and how successfully, or otherwise, these were achieved (Watt, 1998). A financial evaluation would also be a significant aspect of any evaluation process (Getz, 2018). This then provides a number of perspectives of the event and opportunities to learn and enhance practice that can then be amalgamated into the next event process. This creates a continuous learning process for the event professional, event team and organisational context, which is in line with a CoP (Getz, 2018; Wenger, 1998; Wenger et al, 2002; Wenger-Trayner, 2015).

This conceptual model, however, only represents a singular event process, and fails to account for the multiplicity and complexity of events and event projects that event professionals undertake in practice and as highlighted by industry reports (Cvent, 2015; Event Manager Blog, 2014). This will be examined in due course within the research being undertaken to determine if event professionals manage multiple events, and if so how this may be managed to enable successful and consistent events.

Summary

This chapter was intended to focus on the event management process in relation to objective one which concerned investigating and recontextualising the event management processes that are within the literature. It was from this recontextualisation that a conceptual model for events management was developed. Within the chapter objective three also became interlinked as notions, characteristics and traits of 'community' and communities of practice were examined and revealed.

This chapter identified the development of core processes for developing and delivering events within the events management literature. It also highlight the clear links to project management practices and techniques that have been adopted and amalgamated into the event management processes (O'Toole, 2011). A number of event management process models were examined to represent a sample of the academic literatures perspective on the event management process. This review incorporated exploring the various stages and processes for developing and delivering events as promoted by numerous academics. It demonstrated that there were commonalities across these event management processes as well as a number of strengths and weaknesses that are evident.

The learning and development that is evident within these event management process models, and the knowledge development within the academic literature, clearly links to a communities of practice approach (Wenger, 1998; Wenger et al, 2002; Wenger et al 2015). This further supports the context that events management, the event industry, and event academia operates in keeping with a CoP methodology. There were numerous characteristics and practices evident in line with a CoP. The criticisms of these models in not reflecting a multi-event process is also touched upon. A conceptual model was also developed to offer a new perspective on how the events management process works in practice and designed to work across event contexts. This conceptual model will be examined and reviewed further in line with the research findings.

Chapter 4 - Methodology

Introduction

The research methodology is a “multi-stage process” (Saunders, Lewis & Thornhill, 2009, pg 8) and these stages are determined by the nature and complexity of the research to be undertaken (Arbnor & Bjerke, 2009; Getz & Page, 2016; Kumar, 2014; Veal & Burton, 2014). The research methodology will be examined and outlined in due course, taking into consideration the various approaches, processes, and perspectives required in this particular research project. This chapter is linked to objective four in terms of outlining how the field data will be generated and operationalised to enable processes, practices and economic values to be examined in relation to charity fundraising events. In order to fully appreciate the research methodology to be utilised it is essential to recap the research question, aim and objectives.

Charity Fundraising Events – An understated domain:

How are the landscapes of charity fundraising event management processes, contexts and ‘communities’ currently perceived and changing in the United Kingdom?

Aims:

To investigate and recontextualise the event phenomena with a particular focus on history, scale, communities and charities.

Objectives:

1. To investigate and recontextualise event management processes as a complex multi-layered event rather than the serial and linear representation typical within the current literature
2. To contextualise events in relation to history, scale, scope and economic values.
3. To examine notions of ‘community’ within the events industry.
4. To generate field data examining processes, practices and economic values in relation to charity fundraising events.

To successfully achieve these objectives a considered research process needs to be planned and implemented. This chapter will be predominantly be examining objective four which is focused on outlining the methodologies for generating the field data which examines the processes, practices and economic values in relation to charity fundraising events. For the methodologies employed the objectives that these relate to will be outlined in turn. Research, however, is a complex process, with each research project requiring a bespoke approach linked to the aims and objectives (Arbnor & Bjerke, 2009; Crotty, 1998; Getz & Page, 2016; Kumar, 2014; Sarantakos,

2005; Saunders et al, 2009; Veal & Burton, 2014). The research elements to be outlined and considered include: research philosophy; paradigm; methodological approach; research strategy and design; analysis of data; sampling; rejected methods; reliability and validity; reflectivity; generalisability; ethical considerations; and potential limitations. For aspects of the methodology justification and rationale for these approaches and perspectives will also be outlined. It is also critical to outline that this research is being conducted in a UK context. The researcher is conscious that there are a range of cultural variable differences operating from a global perspective, but for the purpose of this research it was determined that the scope should only focus on the UK events industry and UK charity sector. The methodology, however, could be applied to similar research in different geo-political landscapes.

The Basis of Research

It is important for the researcher to determine their research approach, perspective and philosophy, as this can determine the methodologies to be used and potentially impact on the outcomes of the research (Crotty, 1998; Kumar, 2014; Sarantakos, 2005; Saunders et al, 2012). According to Sarantakos (2005) there are a range of 'types' of research that should be considered. These include; 'Basic' research which is only concerned with the development of new knowledge (rather than its application); 'Applied' research which focuses on the application of new ideas and knowledge; 'Descriptive' research which examines and outlines systems and relationships; and 'Action' research which is the application and testing of ideas in a particular situation or organisation (Sarantakos, 2005; Saunders et al, 2012).

When considering how to commence research there are a number of questions the researcher should contemplate. Crotty (1998) outlines that there are two key questions to start with, firstly concerning what "methodologies and methods will we be employing in the research we propose to do?" (pg 2), and secondly, and more significantly, "how do we justify this choice and use of methodologies and methods" (pg 2). Whilst it may appear straight forward to opt for a particular approach to be undertaken, providing a clear and coherent rationale for this choice requires careful and measured consideration. Crotty (1998) continues to direct the researcher into considering four questions at the outset of starting any research, which are:

"What *methods* do we propose to use?

What *methodology* governs our choice and use of methods?

What *theoretical perspective* lies behind the methodology in question?

What *epistemology* informs this theoretical perspective?" (pg 2).

Whilst these questions aid in directing the researcher it is also important to understand and appreciate the underlying elements that form the basis of all research, and define what is meant by each of these elements (Crotty, 1998; Saunders et al, 2012). Crotty (1998) provides a definition for each of the four elements which are evident in all research processes:

“Methods: the techniques or procedures used to gather and analyse data related to some research question or hypothesis.

Methodology: the strategy, plan of action, process or design lying behind the choice and use of particular methods and linking the choice and use of methods to the desired outcomes.

Theoretical Perspective: the philosophical stance for informing the methodology and thus providing a context for the process and grounding its logic and criteria.

Epistemology: the theory of knowledge embedded in the theoretical perspective and thereby in the methodology” (pg 3).

These definitions also highlight how the research approach and process is intrinsically linked to each element with clear constraints and dependencies in terms of the elements involved and required (Crotty, 1998; Kumar, 2014; Sarantakos, 2005; Saunders et al, 2012). The research philosophy has a direct influence on the type of methods and methodology to be undertaken, and equally a methodological strategy can affect the philosophy (Crotty, 1998; Durbarry, 2018; Silverman, 2014). Ultimately it is the research question that will have the greatest influence on the methods, methodology and philosophical approaches (Silverman, 2014). This makes it essential, therefore, for all research methodology and philosophical perspectives to be examined and justified, to make it clear to both the researcher and reader the reasons for the choices made, and if these choices are fit for purpose.

Research Philosophies

The research philosophy that is adopted contains significant assumptions regarding the way in which everything is viewed by the researcher and these assumptions assist in underpinning the research strategy, research paradigm and methods to be implemented (Bernard, 2013; Bryman, 2016; Durbarry, 2018; Saunders et al, 2012). The researcher must determine which philosophy their proposed research approach fits into as this will have an impact on their methodology and ultimately the outcome and findings of the research (Getz & Page, 2016; Sarantakos, 2005;

Saunders et al, 2012). As Sarantakos (2005) outlines the philosophy “informs the methodology, [which] provides the arena in which the logic and structure of research are embedded, and guides the process of research” (pg 31). Saunders et al (2009) comment that when considering your philosophical perspective the researcher will be influenced by their “particular view of the relationship between knowledge and the process by which it is developed” (pg 108). Saunders et al (2012) outline three key philosophical perspectives of how a researcher will view knowledge, within which will sit particular paradigms of research. These three philosophical perspectives are Epistemology; Ontology; and Axiology. Any research being undertaken needs to examine the philosophical perspectives of the researcher, and their views of what constitutes knowledge, their values, and what they deem as the nature of reality (Saunders et al, 2012). The overall aim of this research is to investigate and recontextualise the event phenomena with a particular focus on history, scale, communities and charities within the UK. Therefore by examining the Ontological, Epistemological and Axiological perspectives it is possible to understand the researchers approach and viewpoint.

Epistemology focuses on how and why we know things (Bernard, 2013; Hart, 2005; Stokes, 2011), what is regarded as acceptable knowledge within an area of study or discipline (Bryman, 2016; Crotty, 1998), and the nature of knowledge (Sarantakos, 2005). Durbarry (2018) outlines that epistemology represents how the “individual perceives the world and communicates this as knowledge to others” (pg 14). Epistemology is concerned with how the researcher conveys their perspective on the research being undertaken (Brunt et al, 2017; Fox, Gouthro, Morakabati & Brackstone, 2014) and the relationship between the researcher and the elements being examined and investigated (Durbarry, 2018). From an epistemological approach the researcher is examining and making sense of phenomena which can be observed. As Crotty (1998) outlines epistemology is “a way of looking at the world and making sense of it” (pg 8), and is concerned with what is knowledge and how we know what we know (Crotty, 1998; Saunders et al, 2012). The research objectives are examining how event professionals (specifically those within charities) develop and manage their event management processes, the perceived economic value and importance of events, and how aspects of community (past and present) are evident within the event contexts, especially within charity fundraising events. From an epistemological perspective Getz & Page (2016) outline when conducting event management research epistemology is a useful approach as it is “concerned with the character of knowledge about planned events, the sources of such

knowledge, the validity and claims of knowledge about planned events, [and] the use of concepts” (pg 405).

Ontology examines the nature or reality of what is being examined (Getz, 2012; Getz & Page, 2016; Sarantakos, 2005; Saunders et al, 2012; Stokes, 2011), and of “understanding *what is*” (Crotty, 1998, pg 10). Ontology is concerned with how the researcher views and perceives the reality of what is being examined (Durberry, 2018). Brunt et al (2017) outline that ontology focuses on the individual’s position as the researcher upon the research being undertaken, and how the researcher develops assumptions and meaning “about the social reality under investigation” (Fox et al, 2014, pg 62). Ontology is concerned with the “origins, essence and meaning of being, or what it means to exist” (Getz & Page, 2016, pg 406). Furthermore it is focussed on “how knowledge is represented and the vocabulary used to describe it” (Getz & Page, 2016, pg 406). From an events management perspective the ontology is concerned with how event knowledge is being created, discussed and disseminated, and examines the concepts, processes, terminology and systems that are evident and how these are developing and evolving and how these interconnect (Getz & Page, 2016). This research is examining the way in which events management processes are applied in several contexts, including the charity event fundraising process, as well as the potential multiplicity of events process. Furthermore the research will examine how these events process have and continue to evolve, particularly from an academic perspective, and how the events industry reflects upon itself and its working practices. Therefore analysing how event professionals represent their event management process will be critical to this research and methods employed.

Axiology is a perspective that reflects the researcher own values in relation to the research being undertaken. As Saunders et al (2009) outline axiology examines “the role that your own values play in all stages of the research process [and] is of great importance if you wish your research results to be credible” (pg 116). Saunders et al (2009) also point out that axiology is more appropriate for certain types of research, particularly research that is based on career development. Axiology focuses on what the researcher values within the research, and is critical because the researcher’s values will affect how the research is conducted as well as any values emerging from the research findings (Saunders et al, 2012). Whilst personal values will play an intrinsic part in any research it is not a philosophical perspective that is often used in research (Getz & Page, 2016; Saunders et al, 2012). According to Getz and Page (2016) axiology is

concerned with “values, value judgements and ethics” (pg 409) and that from a research perspective it is important for the researcher to “disclose their values or biases” (pg 409). The research being examined is closely aligned to the researchers own personal and professional experiences working in the event industry, and an interest in charity fundraising events. There is a natural human bias present due to the enthusiasm and interest in the subject matter being examined, and the researcher recognises this creates a potential conflict in trying to maintain an objective stance with the research (Getz & Page, 2016; Saunders et al, 2012). The researcher examines this within the reflexivity in due course.

Linked to these three interconnected philosophical assumptions is the research paradigms that aid in informing the research (Durberry, 2018; Saunders et al, 2012). In order for the researcher to determine which philosophy and paradigm the proposed research project fits into, it is essential that they understand what each paradigm entails, how these are reflected in the philosophical position, and the choice of methodology that are indicated as fitting the philosophy and paradigm (Brunt et al, 2017). As Durberry (2018) comments the “choice of paradigms in research is important as they act as a guide to the research design to generate answers to the research questions” (pg 16). There are numerous theoretical paradigms that can be adopted which inform the research being undertaken, these include Pragmatism; Positivism; Realism; Objectivism; Constructionism; and Interpretivism (Brunt et al, 2017; Bryman, 2016; Crotty, 1998; Durberry, 2018; Fox et al, 2014; Saunders et al, 2012; Stokes, 2011).

Pragmatism takes the view that the most influential determinant when examining an epistemological, ontological or axiological perspective is the research question (Crotty, 1998; Saunders et al, 2012) and that trying to select “between one position and the other is somewhat unrealistic in practice” (Saunders et al, 2009, pg 109). Arbnor & Bjerke (2009) comment that pragmatism is used when the researchers view determines that the “value of knowledge is equal to its practical use” (pg 121). In other words the research needs to have a practical outcome as well as the development of new ideas or knowledge for it to have any perceived value to society, business, and academia. Pragmatism also enables the researcher to utilise a mixed methods approach in order to “expand ones understanding of any specific issue being researched” (Durberry, 2018, pg 115). This aids the researcher in using both qualitative and quantitative research methods in order to examine and answer the research question (Flick, 2015; Saunders et al, 2012; Veal & Burton, 2014).

Positivism is associated with natural sciences in that the researcher is concerned only with observable phenomena that can lead to measurable data or the testing of theory and hypothesis (Bryman, 2016; Crotty, 1998; Getz & Page, 2016; Saunders et al, 2009; Stokes, 2011). As Saunders et al (2009) comment positivism concerns “phenomena that you can observe [which] will lead to the production of credible data” (pg 113). From an ontological perspective positivism examines the nature of reality as being external to the researcher, however the epistemological position centres on the belief that “the researchers are objective and independent” (Durbarray, 2018, pg 16) of what is being examined. Positivism also employs a deductive approach for the research, with hypothesis developed and then tested using predominately quantitative methods to determine if the hypothesis is supported or not supported (Brunt et al, 2017; Durbarray, 2018). As this research examines contexts of communities positivism is potentially not an appropriate philosophy as the notion of communities is sociologically (Arbnor & Bjerke, 2009; Bernard, 2013; Bryman, 2016).

Realism has strong links to positivism in terms of the approach to collecting and reviewing data (Bryman, 2016; Saunders et al, 2012; Stokes, 2011) and is primarily concerned with objects existing and being independent from the human perception of it (Bryman, 2016; Crotty, 1998; Fox et al, 2014; Saunders et al, 2012). There are two branches of realism, Direct Realism and Critical Realism. Direct Realism relates to the concept that “what you see, is what you get” (Saunders et al, 2009, pg 114) and that our experiences reflect the reality (Bryman, 2016; Fox et al, 2014). Critical Realism is concerned with making sense of what we see, as the things we see and hear may not directly reflect the truth or reality (Bryman, 2016; Saunders et al, 2012; Stokes, 2011) and that the research, particularly in a social or business context, is aimed at examining beyond these sensations (Fox et al, 2014). From an ontological perspective, realism is objective and cannot readily observe or measure data being examined directly but explores the impacts emerging (Fox et al, 2014). When viewing realism from an epistemological perspective it is concerned with undertaking a scientific approach in collecting and understanding data and the meanings this data conveys to the researcher (Saunders et al, 2012). When considering the research methods to be employed this must be selected to fit the subject matter being explored and could be either quantitative or qualitative (Saunders et al, 2012).

According to Bryman (2016) objectivism is where “social phenomena confront us as external facts that are beyond our reach or influence” (pg 29). Objectivism holds that phenomena and their meanings are separate and independent from people who are often referred to as social actors

(Bryman, 2016; Crotty, 1998; Saunders et al, 2012). This is critical when examining organisations, in so much that all organisations have a structure, hierarchy, roles and responsibilities, values, processes and procedures, irrespective of the people who are within that organisation or undertaking a particular role. It will stay the same, even if the personnel change (Bryman, 2016; Crotty, 1998; Saunders et al, 2012). From an ontological perspective objectivism views all social phenomena and meanings to exist independently of social actors (Saunders et al, 2012). From the epistemological view objectivism requires the researcher to undertake an objective and independent stance, and is only concerned with examining phenomena which can be observed and measured which can only then be regarded as valid knowledge (Bryman, 2016). The methodology often associated with objectivism research is predominately quantitative in nature with large samples, and often incorporates a deductive approach and hypothesis testing.

Constructionism (also referred to as Subjectivism by Crotty, 1998 and Saunders et al, 2012) reflects the fact that through social interactions the phenomena that is present or observable is constantly changing or evolving (Bryman, 2016; Crotty, 1998; Saunders et al, 2012; Stokes, 2011). Unlike realism the people have the impact upon structures, culture, and values, as it is the individual's perspective, and even personality, that is significant (Bryman, 2016; Crotty, 1998; Saunders et al, 2012). Crotty (1998) compliments these views by defining constructionism as being a view where "all knowledge, and therefore all meaningful reality as such, is contingent upon human practices, being constructed in and out of interaction between human beings and their world" (pg 42). Durbarry (2018) outlines that "constructivists believe that there is no subjective reality; instead, the reality is built on individual and collective experiences" (pg 17). From an ontological perspective constructionism is concerned with historical realism, how and why reality is shaped by social, political, cultural, economic, and demographic values and how this evolves over time (Bryman, 2016; Fox et al, 2014). The epistemological view of constructionism examines transactional and subjectivist data and that any findings and meanings are co-created by the researcher and that which is being observed (Durbarry, 2018). The methodological approaches for constructionism is based predominately on hermeneutical/dialectical techniques (such as discourse analysis and interpretation of data) and is qualitative in nature (Fox et al, 2014). Ethnographic research is also closely aligned with constructionism as this is concerned with "exploring and understanding cultural phenomena" (Fox et al, 2014, pg 64) and is rooted in anthropological studies.

Lastly Interpretivism is an anti-positivist perspective (Bryman, 2016; Crotty, 1998; Saunders et al, 2012), in that the social sciences are significantly different and at odds with the natural sciences (Bryman, 2016). Saunders et al (2009) outline that through interpretivism researchers are required to appreciate and understand the “differences between humans in our role as social actors” (pg 116) and how we interpret these interactions. There are two key aspects to interpretivism which are phenomenology and symbolic interactionism. The phenomenology perspective is concerned with how individuals make sense of the world around them (Bryman, 2016; Saunders et al, 2012; Ziakas & Boukas, 2014) and from an event perspective is concerned with event experiences (Ziakas & Boukas, 2014). Symbolic interactionism is concerned with individual’s continually interpreting the world around them and reacting or acting based on this changing information (Bryman, 2016; Saunders et al, 2012). From an ontological perspective interpretivism is examining the social construction of knowledge and concepts from a subjective viewpoint but with multiple meanings that can be interpreted from the data (Fox et al, 2014; Saunders et al, 2012). The epistemological view of interpretivism advocates that subjective meanings emerge from the social phenomena being observed. Furthermore the researcher needs to have empathy with the research subjects to enable the researcher “to enter the social world of our research subjects and understand their world from their point of view” (Saunders et al, 2012, pg 137). The methodology employed is predominately qualitative in nature with small samples but critically in-depth in nature (Fox et al, 2014; Saunders et al, 2012).

The differences in the three research philosophies of ontology, epistemology and axiology and how these link to the paradigms previously explored are outlined in table 4.12. This table is adapted from Saunders et al (2012) to incorporate Objectivism and Constructivism perspectives, as well as including Pragmatism, Positivism, Realism and Interpretivism. This has been used to aid the researcher in developing their research philosophy, paradigm and methodologies being adopted. The table enables the researcher to examine the ontological, epistemological and axiological perspectives in line with the research question and objectives. From this review the research is able to align their position and paradigm that best fits the research methods desired. It is critical to note, however, that these philosophies and paradigms are not necessarily rigid in their application and therefore can be used in numerous contexts (Bryman, 2016).

Given the focus and objectives of this research an interpretivism and inductive approach was deemed the most suitable to allow themes, concepts and ideas to emerge from the data and

findings, as opposed to proving a hypothesis. Whilst interpretivism is usually associated with qualitative methods it can also be used in conjunction with mixed methods, which was the desired methodology for this research (Bryman, 2016; Crowther et al, 2015).

| | Positivism | Realism | Interpretivism | Pragmatism | Objectivism | Constructionism |
|---|---|--|---|---|---|---|
| Ontology: <i>the researcher's view of the nature of reality or being</i> | External, Objective and independent of social actors | Is objective. Exists independently of human thoughts and beliefs or knowledge of their existence (realist), but is interpreted through social conditioning (critical realist) | Socially constructed, subjective, may change, multiple | External, multiple, view chosen to best enable answering of research question | Social phenomena and meanings exist independently of social actors. | Historical realism - reality shaped by social, political, cultural, economic, and demographic values; evolves over time. Reality is socially constructed. Multiple realities. |
| Epistemology: <i>the researcher's view regarding what constitutes acceptable knowledge</i> | Only observable phenomena can provide credible data, facts. Focus on causality and law like generalisations, reducing phenomena to simplest elements. | Observable phenomena provide credible data, facts. Insufficient data means inaccuracies in sensations (direct realism). Alternatively, phenomena create sensations which are open to misinterpretation (critical realism). Focus on explaining within a context or contexts. | Subjective meanings and social phenomena. Focus upon the details of situation, a reality behind these details, subjective meanings motivating actions | Either or both observable phenomena and subjective meanings can provide acceptable knowledge dependant upon the research question. Focus on practical applied research, integrating different perspectives to help interpret the data | Maintain an objective and independent stance. Will only examine phenomena which is observable and measurable which can then be regarded as valid knowledge. | Examines transactional and subjectivist data. Co-created findings. |
| Axiology: <i>the researcher's view of the role of values in research</i> | Research is undertaken in a value-free way, the researcher is independent of the data and maintains an objective stance | Research is value laden; the researcher is biased by world views, cultural experiences and upbringing. These will impact on the research. | Research is value bound, the researcher is part of what is being researched, cannot be separated and so will be subjective | Values play a large role in interpreting results, the researcher adopting both objective and subjective points of view | The researcher must be detached from what they are researching and will regard the phenomena being observed as an object | Researches embrace their values and work to reproduce those values in their research and theory development. |
| Data collection techniques most often used | Highly structured, large samples, measurement, quantitative, but can use qualitative | Methods chosen must fit the subject matter, quantitative or qualitative | Small samples, in-depth investigations, qualitative | Mixed or multiple method designs, quantitative and qualitative | Quantitative, large samples, hypothesis testing | Hermeneutical/ dialectical - qualitative (discourse analysis). Ethnographic research. |

Table 4.12 Comparison of six research philosophies in management research, adapted from Saunders et al (2012, pg 140).

Researcher's Philosophical position and paradigm

The research paradigm is “a way of examining social phenomena from which particular understandings of these phenomena can be gained and explanations attempted” (Saunders et al, 2009, pg 113). In the case of this research it is the examination of methods and processes of working within the events management contexts, the economic values of events (in particular charity fundraising events), and the existence of communities of practice characteristics that is evident within the event industry. The philosophy and paradigm taken for this research is predominately interpretive as it focuses the researcher to “seek people’s accounts of how they make sense of the world and the structures and processes within it” (Fisher, 2007, pg 48). Within this research it is focussed on making sense of how individuals and charitable organisations function from the event management process perspective. An interpretivism approach enables the researcher to examine and explore “the range and complexity of views and positions that people take on the topic of the research” (Fisher, 2007, pg 48). This interpretative approach also links into the phenomenological perspective as this also concerns how individuals make sense of

the world around them but by looking at the phenomenon being examined from a subjective perspective (Bryman, 2016; Crotty, 1998; Fisher, 2007).

For this research question an interpretivism paradigm is the most appropriate as it enables the researcher to examine multiple socially constructed realities that are intrinsically connected to the subjects being examined (Brunt et al, 2017; Getz & Page, 2016). From the interpretivism perspective the researcher believes that reality is “constructed by social actors and people’s perception of reality” (Brunt et al, 2017, pg 19). The construction of reality is constantly ongoing, evolving and developing as people continually engage with society which in turn shapes its meaning (Brunt et al, 2017; Saunders et al, 2012). From this researcher’s perspective in order to examine the processes being utilised within an event management context, it is not possible to observe this externally to the subject but needs to be viewed from the individual’s perception in order to develop deeper meaning and understanding. It is therefore not possible to develop a hypotheses in advance of the research as the researcher does not know what the research findings may reveal (Brunt et al, 2017). The results are reflected in the researcher developing a reality that is “a product of subjective experience and that knowledge of reality [being] created as you go” (Brunt et al, 2017, pg 19).

From an ontological position interpretivism within this research is examining the social construction of knowledge, concepts and processes within the events management context and explores this from a subjective viewpoint from which multiple meanings can be interpreted from the data emerging (Brunt et al, 2017; Fox et al, 2014; Saunders et al, 2012). The epistemological perspective of interpretivism in context to this research advocates that subjective meanings emerge from the social phenomena being observed (Brunt et al, 2017; Fox et al, 2014; Saunders et al, 2012). By exploring and examining the event management professionals and their position, values, processes and understanding of how event specific knowledge is created, developed and shared, it will enable the researcher to appreciate this phenomena and how it is interconnected (Brunt et al, 2017). In context to Axiology, as the researcher has previously worked within the events industry their own values will be closely aligned to the research being undertaken and will therefore be subjective and interlinked with the realities being examined and emerging (Brunt et al, 2017; Saunders et al, 2012).

The interpretive approach is closely aligned to an inductive approach for collecting data, where observations are made from which theory can be derived (Brunt et al, 2017; Bryman, 2016; Getz & Page, 2016; King & Brooks, 2017; Saunders et al, 2012). An inductive approach is “particularly concerned with the context” which the research is examining (Saunders et al, 2009, pg 126), and enables new ideas, concepts, themes and theory to emerge from the data being gathered and examined (Bryman, 2016; Fox et al, 2014; Veal & Burton, 2014). An inductive approach is predominately viewed as being aligned to a qualitative approach, whereas deductive approaches are quantitative in nature (Bryman, 2016; Fox et al, 2014 Saunders et al, 2012). This is not an absolute, however, and an inductive approach can utilise quantitative techniques (Brunt et al, 2017).

This research is taking a holistic-inductive approach and is therefore employing three different methodologies for collecting and analysing data in order for meanings to emerge that aid in answering the research question and objectives. Therefore this research used a mixed method approach, including in-depth interviews, an industry survey, and a review of economic data from charities concerning charity fundraising events. Whilst mixed methods are seen as the domain of the pragmatist researcher it does also fit within an inductive research approach, enabling triangulation of data and findings to emerge from each method employed, providing an overall holistic view (Brunt et al, 2017; Bryman, 2016; Kumar, 2014). As Fox et al (2014) outline a mixed method approach “enables the researcher to consider the subject of a study from more than one perspective, allowing an enrichment of knowledge” (pg 73). As the field of events management is still an emerging academic and practical field of knowledge, by undertaking a mixed methods approach a more robust set of findings and data can emerge that aid in answering the research question that is examining new contexts within events management. By using both qualitative and quantitative approaches the data emerging will also strengthen the reliability and validity of these findings as each method supports and enhances the other methods used (Durberry, 2018; Kumar, 2014).

The interpretive and inductive perspective adopted for this research is a potentially unique approach as the vast majority of event related research is positivistic in nature (Crowther et al, 2015). According to Crowther et al (2015) over the last 20 years approximately 64% of all research takes a positivistic stance, with subjectivism being the next highest approach undertaken. The research undertaken by Crowther et al (2015) also revealed that only 15% of all event

management research used a mixed method or multiple method approach, which again aids in demonstrating the unique position and research strategy being utilised within this research. Of the event management research using a mixed method approach it is reported that interviews and surveys are the most often used methods, with interviews growing in use and accounting for around 28% of methods, and surveys accounting for 64% of methods employed (Crowther et al, 2015). Observations and focus groups are being used to a lesser extent, and account for less than 8% of methods collectively (Crowther et al, 2015). Whilst this research is using both interviews and event industry surveys, the examination of economic data presents a new method being employed for a mixed methods research approach from an event management research perspective. Crowther et al (2015) also argue that using an interpretive approach with mixed methods would “positively aid analysis of the events phenomenon given its inherent social and contingent makeup” (pp 103). It is this approach and perspective that this research is undertaking.

Research Approach

It is critical for the researcher to be clear in regards to the research approach to be undertaken as this will significantly impact on how questions are developed, asked, interpreted and analysed (Saunders et al, 2012; Veal & Burton, 2014). An incorrect approach will lead to a poor selection of questions, which in turn affects the quality of the response, interpretation, analysis and outcome. The research approach undertaken was that of inductive in that it is concerned with gathering data that develops theories and themes emerging from the findings (Bryman, 2016; Fox et al, 2014; Saunders et al, 2012). This research examined the ways in which event management professionals work both generally within the events industry, and more specifically within a charitable event context, to examine the processes and trends within both the event industry and the charity fundraising event sector. This research will also explore any differences in practice between the event industry and charitable fundraising events.

There was also a range of economic data compiled from existing charity financial reports and records which were analysed and interpreted to aid in providing an estimate on the potential economic value and economic impact of charity fundraising event activities (Kolb, 2008; Kumar, 2014; Veal & Burton, 2014). The key inductive consideration is that data collected and analysed would lead to the formation of new theory, concepts and ideas, stemming from that which already exists (Saunders et al, 2012; Veal & Burton, 2014).

There are risks associated with an inductive approach which were considered. As Perri & Bellamy (2012) warned “inductive research risks error, because there are always several patterns, regression lines and hypotheses that could be developed to fit a set of data” (pg 77). This research aimed to develop new ideas, concepts and theory out of the data, rather than to prove or disprove any hypotheses, and therefore an inductive route is more appropriate for this. To further strengthen the findings and data a mixed method approach was also used, which can then cross examine these findings to develop stronger meanings, and more reliable and credible data (Crowther et al, 2015; Saunders et al, 2012).

Research Strategy and Design – Mixed Methods

Due to the quantity of information to be examined, reviewed and analysed a mixed method research technique was implemented. A mixed method is where both “quantitative and qualitative data collection techniques and analysis procedures are used in a research design” (Saunders et al, 2009, pg 145). As Kolb (2008) outlines “quantitative research methods answer the question of who, how many and how often” whereas “qualitative research answers the question of why” (pg 129). As Crowther et al (2015) comment, through using mixed methods with an interpretive approach researchers are able to better explore, examine and analyse events phenomenon.

According to Jones, Brown & Holloway (2013) mixed methods are defined as the “practice of collecting, analysing an integrating qualitative and quantitative data in a single study with the aim of gaining a more holistic understanding of a phenomenon” (pg 141). The benefits of using mixed methods are that it enables a researcher to use more than one research method, that these methods can be qualitative and quantitative, and that two or more methods can be employed either concurrently or sequentially (Bryman, 2016; Durbarry, 2018; Jones et al, 2013; Saunders et al, 2012). This enables a researcher to investigate their research question and objectives in more depth and with greater scope (Brunt et al, 2017; Fox et al, 2014). The benefits of mixed methods are that it enables the research findings to be more reliable and credible due to the methods employed demonstrating the same themes and concepts emerging from these differing methods (Brunt et al, 2017; Bryman, 2016; Durbarry, 2018; Fox et al, 2014 Jones et al, 2013; Saunders et al, 2012). This means that within this research the three methods employed should support each other in terms of the findings emerging. It is imperative to note, however, that the review of the economic impact of charity fundraising events is only one aspect of the research objectives being

explored, and this is being undertaken in a secondary data review of grey literature. The use of the mixed methods will be employed via the quantitative event industry survey and the qualitative charity event professional interviews.

There are some drawbacks to using mixed methods, however. As Bryman (2016) outlines the two key concerns are in relation to the research methods being linked to particular epistemological perspectives and that there is a notion that “quantitative and qualitative research are separate paradigms” (pg 636). Bryman (2016) outlines that over the last 20 years the view regarding the set epistemological perspectives being linked to particular research methods has evolved and become less rigid. As Bryman (2016) comments “the idea that research methods carry with them fixed epistemological and ontological implications is very difficult to sustain” (pg 636). This therefore means that it is the research method(s) that should be given priority over the epistemological (Bryman, 2016; Saunders et al, 2012). Whilst mixed methods are often related to a pragmatist perspective this is not necessarily the only perspective it can be utilised within (Bryman, 2016; Jones et al, 2013). In context to events management using mixed methods via an interpretive approach enables events researchers to explore, examine and analyse events phenomenon in a more appropriate context (Crowther et al, 2015).

The mixed methods research employed within this research was undertaken as a sequential process, as opposed to a concurrent process. A sequential research process enables the qualitative research to be undertaken first, followed by a quantitative phase, or vice versa (Durbarray, 2018; Jones et al, 2013). In contrast a concurrent process results in all methods being employed simultaneously (Durbarray, 2018; Jones et al, 2013). Within this research, as outlined in due course, the three research methods were employed at different stages and over different time periods, although there was some overlap. For the interviews and surveys this meant that themes emerging from the initial analysis of the interviews could then be incorporated and expanded upon within the surveys (Bryman, 2016; Durbarray, 2018; Jones et al, 2013). This would enable these themes to be explored in additional detail and allow for additional concepts and themes emerging to also be explored (Jones et al, 2013). A benefit of mixed methods is that the analysis provides opportunities to triangulate the findings. Triangulation is beneficial as it enhances the “credibility and validity of the results, as it gives a more detailed and balanced picture” of the data emerging (Durbarray, 2018, pg 119). A further benefit is that through mixed methods and triangulation there is a significant reduction in the “personal and methodological biases and [it]

enriches the study generalisation” (Durbarry, 2018, pg 119). It is for these reasons, as well as the scope of the overall research question and objectives, that the use of mixed methods was adopted for this research.

| Phase | Emphasis | Research Methods | Analysis Methods |
|----------------|---|---|--|
| Phase 1 | Literature Review - Events Management; Charity Events; Communities of Practice May 2012 - Aug 2016 | Secondary Research: Review of the core literature | Thematic Analysis |
| Phase 2 | Data Collection - Financial Data Review May 2015 -May 2017 | Secondary Research: Review of 100+ Charity annual reports and annual accounts | Economic Data Analysis |
| Phase 3 | Initial Data Analysis Aug 2015 Final Data Analysis June 2017 | Secondary Research: Review of 100+ Charity annual reports and annual accounts. Secondary Research: continue to review the literature | Economic Data Analysis. |
| Phase 4 | Data Collection - Charity event management Feb 2015 - Feb 2016 | Primary Research - Semi-structured interviews of 17 questions with 25 event professionals from predominately the charity event sector. | Transcripts of interviews. Coding and Thematic Analysis / Template Analysis |
| Phase 5 | Data Analysis Aug 2016 | Primary Research - Semi-structured interviews. Secondary Research: continue to review the literature | Coding and Thematic Analysis / Template Analysis |
| Phase 6 | Data Collection - Practices within the Event industry June 2016 to Sept 2016 | Primary Research - Survey of 15 questions with a mix of multi-choice and open text responses. Use of Bristol Online Surveys (BoS). | BoS Analysis with cross-tabulations. Thematic Analysis for open text responses. Confidence Interval testing. |
| Phase 7 | Data Analysis October - December 2016 | Primary Research - Survey data responses. Secondary Research: continue to review the literature | BoS Analysis with cross-tabulations. Thematic Analysis for open text responses. Confidence Interval testing. |

Table 4.13 The Research Phases and Process

A range of different methodological approaches was undertaken to provide as much data as possible from a variety of event management perspectives. This was then analysed to determine key outcomes, trends and themes that would aid in developing new knowledge and understanding of event management contexts. The mixed methods included: an extensive literature review;

secondary research and analysis of charity economic data; semi-structured interviews and survey questionnaires. These are outlined in table 4.13 which details the research processes, phases, analytical methods and time frames. Each of these will be examined in turn to explain the rationale for each stage undertaken.

Phase 1 - Literature Review

As with all research it is imperative to examine the literature in order to shape the context within which the research will reside (Flick, 2015; Hart, 2005; Ridley, 2012; Kumar, 2014). The literature is therefore an in-depth exploration and examination of key theories, concepts and ideas within the subject area that is being researched and thereby identify any potential gaps (Fox et al, 2014; Ridley, 2012). A literature review can be paradoxical in nature as you cannot review the literature without some concept of the areas or issues that form the basis of the research and research question (Kumar, 2014). The literature review can, however, aid in shaping the research question and identifying previously unconsidered ideas, issues and gaps within the literature (Fox et al, 2014; Kumar, 2014). As Kumar (2014) points out it is critical for the researcher to “strike a balance between reviewing the literature and its influence on the research problem” (pg 49).

The literature review examined a wide range of secondary sources, such as event management texts, charity and fundraising texts, social, sporting and history texts, and knowledge management texts, as well as journals linked to the subject areas. Examples of the academic journals examined include *Event Management an International journal*; *Festival Management and Event Tourism, an International journal*; *Journal of Knowledge Management*; and *Journal of Policy Research in Tourism, Leisure and Events*. There was also an examination of ‘grey’ literature which incorporates annual reports, industry reports, web-based literature and data which aided in adding contemporary and practice orientated context to the literature (Flick, 2015). Examples of the grey literature include reports by organisations such as BVEP, Parliamentary reports, research and conference papers, Charity Commission data, and Institute of Fundraising data and reports.

The scope of this research examined within the literature concepts surrounding events management as a community of practice; the historical development of events management (as there is currently only limited coverage in the event literature); an examination of what is understood by the term ‘events management’ and the types of events; an exploration of events as a developing profession; the perceived economic impacts of events within various event sectors;

the development of charities and charity event fundraising; and finally examining the event management processes. Mair & Whitford (2013) highlight that research into events culture, identity and heritage is important for future event research as it is currently under-explored. Aspects of this event culture, identity and heritage is examined within this literature review and also within the research undertaken, and this links directly to objectives one, two and three.

From the extensive literature review the researcher was able to examine, reflect and analyse the findings in context to the research question, aim and objectives. The historical aspect of events management assists in highlighting that events are not a modern phenomenon but stem from long historical roots, which also demonstrates qualities and attributes of communities of practice (Wenger 2003; Wenger-Trayner, 2015). As Getz & Page (2016) outline it is important to examine the historical origins of events as this aids in understanding the importance of current events as by reviewing this historical perspective it is possible to see “the origin and evolution” (pg 422) of events, and events fields.

Finally the communities of practice literature provided a conceptual framework from which to view the events management literature, concepts, practices and processes, the events industry, historical context of events, and event academic development. As Fisher (2007) outlines conceptual frameworks are used to examine and “put the concepts together in as in a jigsaw puzzle. You work out how all the concepts fit together and relate to one another..... a conceptual framework is formed of patterns of concepts and their interconnections” (pg 126). It is the aim of this research to demonstrate that communities of practice are evident within the events industry and practice, events literature, and within its historical and continued development.

Phase 2 – Data collection – Charity Financial Information

The use of economic data and economic impacts has been widely used in the last few decades to demonstrate the importance and financial value that events play from an economic perspective (Bladen et al, 2012; Crompton & McKay, 1997; Dwyer & Jago, 2012; Mair & Whitford, 2013). This data is developed and reported in both the academic literature and also more regularly from the event industry and event sectors, through annual reports from organisations such as Eventia (now EVCOM) and BVEP. These reports highlight a strong growing event industry with an economic value in the tens of £billions but also highlight potential bias as these are estimated figures that are developed and published by the industry it aims to support and promote (Crompton & McKay,

1997). Mair & Whitford (2013) outline that economic impact reports are the most researched subject areas for events management. This is due to the importance this area represents alongside a wide variety of event contexts that can be examined from an economic impact perspective (Mair & Whitford, 2013).

This research examined a range of secondary data from annual reports and financial reports that are produced by the charity sector and individual charities. It enabled the researcher to provide an economic context to charity fundraising events and analysed and examined both the qualitative and quantitative data that was presented in the annual reports (Kolb, 2008; Kumar, 2014; Veal & Burton, 2014). This in turn led to the provision of an estimated economic value for charity fundraising events. All of the economic data gathered came directly from the charities annual reports and annual financial reports which were accessible via both the Charity Commission and the individual charity websites.

The key issue, however, concerns the timeliness of this data (Kolb, 2008; Kumar, 2104). If the annual reports or financial information is not current or consistent across the entire sample then it will erode its reliability and validity in terms of the findings and conclusions being drawn (Bryman, 2016; Kolb, 2008; Kumar, 2014). The selection of the charities examined was therefore carefully selected to avoid this issue (Connolly & Hyndman, 2013). A sample of 120 charities was initially selected from the top 200 charities in the UK as outlined by the Charity Commission, as well as those charities examined through the interview research process. The predominately quantitative data extracted examined the overall income being raised by the charity; the amount raised via fundraising events; and the percentage of income raised via fundraising events. This data aided in providing an economic snapshot of what is being potentially raised annually via charity fundraising events and its contribution to the overall events industry, irrespective of a seemingly small sample size (considering there are over 167,000 charities in the UK).

The final data examined concerned the income generated via fundraising events. This examined specifically the amount raised in £millions each year, as well as the percentage this represented, of fundraising events for the charity. This data covered a five year period from 2011/12 to the most recent data provided in 2015/16, providing a longitudinal overview of the data, enabling any key trends to be more readily examined and exposed. The data examined did not, however, examine the costs associated in generating income from events as within the context of this research it is

deemed as not appropriate within the scope of the overall research question. There are several research papers that examine the ratio of funds generated versus funds spent to generate income which is a useful tool for charities to explore and estimate appropriate returns on investment for differing fundraising activities (Aldrich, 2009; Heijden, 2013). A key example of this is the Fundratio's annual reports which are industry led, which report on the changing trends in fundraising activities, including events, and cost association (Aldrich, 2009; IoF, 2017d). These reports are a useful benchmark for fundraisers but as Aldrich (2009) comments the participants represent a "microscopic proportion" (pp 360) of the total UK charities. In the last ten years there has been a continuing decline in participants for these Fundratio's reports, from over 80 in 2001 to only 17 in 2013, but these reports are still viewed as benchmark statements for charity fundraising (Aldrich, 2009). As this research examined 120 charities it has more validity and reliability than current industry reports, such as Fundratio.

The Fundratio reports are one example of how event sectors estimate their economic value. As outlined by BVEP (2014) the data presented in the Events are Great Britain report is comprised of the data provided by each event sector. Some of the economic estimates are based on robust methodologies and sample sizes, whilst others are based on very limited methodologies and sample sizes. For example the Music Events are valued as being worth £1.3 billion and the methodology employed is very thorough, examining survey data from over 1400 performers, analysis of ticketing data from the music industry, and analysis of surveys from over 5000 attendees (UK Music, 2016).

Similarly the Conference and Meetings sector is worth over £19.9 billion annually and this estimate is drawn from a number of industry reports such as those produced by Eventia (now Evcom), ICCA (International Congress and Convention Association) and MPI (Meeting Professionals International). Eventia produce an annual report on the conference and meetings industry, the UK Events Market Trends Survey (UKEMTS). The size of the sample has fluctuated over the last few years with 446 organisations participating in the survey in 2008, dropping annually to 224 participating organisations in 2013. The UKEMTS states that it represents the 3,500 event venues in the UK but this is contradicted by Eventbrite (2016) which outlined that there are over 10,000 event venues in the UK. The sample size therefore represents 6.4% of all venues (according to UKEMTS) or only 2.2% if the Eventbrite (2016) data is used. Despite this relatively small sample

size these reports are again used as the basis for estimating the huge economic value of this event sector.

By contrast the £11 billion economic value of the Exhibition sector is based on an overall sample size of 85 exhibitor organisations who participated in the most recent survey. Critically, however, of these only seven organisations participated in providing detailed financial data on the average spend (and economic value) of exhibitions (Oxford Economics, 2012). This ultimately results in the second largest event sector being based on data provided by a sample size of seven. Similarly Outdoor Events, valued at £1.1 billion annually, is estimated based on out of date research and data produced by NOEA (National Outdoor Events Association), with no current data, research or estimates available (BVEP, 2014). With each of these examples all are based on event organisations participating in surveys that are designed at encouraging data and economic values that support the growth and development of that event sector. This therefore increases the potential bias of the reporting as these event organisations have a vested interest in promoting the economic strength and viability of their sector.

Furthermore in context to current industry reports (such as BVEP), examining and estimating the economic values of the various event sectors, there is a differing approaches evident in terms of methodology and sample sizes examined. Therefore the sample size of 120 charities examined over a five year period provides a robust sample and data set, and is in keeping with sample sizes already evident in other event sectors. The methodology, however, is arguably more robust as it is examining legal financial reports that are required by the Charity Commission, as opposed to charity organisational survey data. This results in more accurate and reliable data being presented by the charities as they are not intentionally reporting on event activities but on all activities, of which events are but one aspect. This enables the researcher to therefore extrapolate the event financial data and propose a more credible economic estimate as there is less potential for bias being presented within the charity reports, as there is in a survey for example undertaken by professionals within an industry sector that they are actively engaged in. This approach and the findings also align to objective two and four of the research.

Phase 3 – Data Analysis - Charity Financial Information

As outlined the data examined from the charity annual reports was predominately quantitative in nature but some of the reports also contained elements of qualitative information that related to

event fundraising activities which were also taken into account. The annual and financial reports are readily available from the Charity Commission website as these are a legal requirement for the charity to produce annually, as charities exist within the public domain they need to be accessible and accountable (Driscoll, 2017). These reports must also clearly outline how income is raised and spent by the charity, and it was this data in particular that was reviewed and examined.

One drawback discovered, however, is that event fundraising is not currently a pre-requisite that needs to be included within the detailed breakdown of the charities financial data on activities. The researcher therefore had to scrutinise the reports (Saunders et al, 2012) to determine what was explicitly highlighted as event fundraising income, what was implied as event fundraising income, and what qualitative support there was evident for event fundraising income within the narrative of the reports. Another issue, as highlighted by Getz and Page (2016) and Jago and Dwyer (2013, as cited in Finkel, McGillivray, McPherson & Robinson, 2013) is that there is a perceived lack of confidence in economic impact reports and research due to the estimates of the economic impacts being significantly inflated due to the vested interest that organisations have in reporting on this data, particularly if linked to government funding or support. The event economic impact reports also have a tendency to only focus on mega events, such as the Olympics or World cups, or key event sectors such as conferences (Beech et al, 2014; Bladen et al, 2018; Bowdin et al, 2011; Crompton & McKay, 1997; Dowson & Bassett, 2015; Getz & Page, 2016; Jago and Dwyer, 2013, as cited in Finkel et al, 2013; Kline & Oliver, 2015 as cited in Moufakkir & Pernecky, 2015; Mules & McDonald, 1994). The way in which these economic impact estimates are derived often revolves around either survey data from the organisations within the sector or organisations delivering the events (BVEP, 2014; Dowson & Bassett, 2015; Getz & Page, 2016; Jago and Dwyer, 2013). An alternative method is to examine different perspectives of the event and measuring the event based on economic models such as an Input-output model (Jago and Dwyer, 2013). These event economic estimates would also include and incorporate data and additional estimates based on tourism numbers, ticket sales, media coverage and value, sponsorship, and investments and infrastructure development (Getz & Page, 2016). This can, however, lead to potential for inaccuracies or inflation of economic impacts, reducing the reliability of these estimates (Beech et al, 2014; Bladen et al, 2018; Dowson & Bassett, 2015; Getz & Page, 2016; Jago and Dwyer, 2013, Kline & Oliver, 2015).

This research is concerned with developing an economic impact estimate for charity fundraising events but rather than requesting charitable organisations to provide data on these activities it is instead utilising the annual reports. These reports have been selected based on the top 200 charities as outlined by Charity Commission, so is in essence both a random sample (as the researcher was unaware of what charities would appear in the list and was also constantly changing) and also a convenience sample (Saunders et al, 2012). Whilst the narrative aspects of these annual reports naturally portrayed the charities work in a positive perspective, the financial data had to be accurately displayed (for legal reasons). This therefore reduced significantly the chance that a charitable organisation would over inflate this financial data, because doing so would be a criminal offence. This provides a greater level of confidence for the researcher in analysing the financial data presented as it must be accurate, and not based on estimates or economic models that the event industry and research regularly utilises (Beech et al, 2014; Bladen et al, 2018; Dowson & Bassett, 2015; Getz & Page, 2016; Jago and Dwyer, 2013, Kline & Oliver, 2015). This approach is also in keeping with industry research, such as the reports produced by Charity Financials (2017 & 2018), which examines the economic data of the top 100 charities by income and their income streams. Charity Financials examine the annual reports to analyse the financial data to provide insight into the charity sector as a whole. Charity Financials do not require charities to engage in a survey (which increases the chances of bias or error) but, as in line with this research, relies purely on the annual accounts produced by each charity over a 12 month period.

The financial data from the 120 charities was recorded in a Microsoft Excel document that focused on several financial elements, which were: the overall annual income being raised by the charity; the amount raised by the charity via fundraising events; the percentage of income raised by the charity via fundraising events. The overwhelming majority of this data was extracted from the annual accounts for each charity but a small proportion of the financial data had to be interpreted from the report narrative which often included explicit financial data on charity fundraising event activity. When transcribing this data into Microsoft Excel there was some potential for errors to occur – such as incorrect interpretation or inaccurate data inputting (Saunders et al, 2012). To reduce this error the data was triple checked at different points during the process to reduce these errors, and any economic estimates developed on the narrative were designed to be conservative (Brunt et al, 2017; Kumar, 2014; Saunders et al, 2012). As there was at least five years' worth of annual reports and financial reports available for each charity it enabled the

researcher to also provide a longitudinal perspective on the data, resulting in more meaningful outcomes and the ability to identify trends (Bryman, 2016; Saunders et al, 2012; Veal & Burton, 2014). The method used in this research also provides a more reliable outline of the economic estimates than industry reports, such as Charity Financials (2017 & 2018), as the sample size is larger and examines the economic data over a longer period of time, capturing five years' worth of information.

Phase 4 – Data collection via Semi-Structured Interviews

The next phase that was undertaken was conducting a range of in depth semi-structured interviews aimed at measuring and examining the working processes of event professionals within pre-selected charities. It was envisaged from the start of the process that event fundraising professionals will be specifically targeted and intentionally selected given their specialist knowledge, using an expert (purposive) sampling approach (Brunt et al, 2017; Fox et al, 2014; Kumar, 2014; Saunders et al, 2009). A range of event roles from junior event professionals to senior event directors was sought from each charity targeted. This would aid in identifying any significant differences, themes or trends in the data, given the level of experience, length of time in event industry, job role, processes used managing fundraising events, and so on. In total it was initially estimated that 18 interviews would take place with charity event professionals specifically. Once the process of interviews began, however, this changed slightly with 17 charity event fundraising professionals being interviewed. An additional eight interviews were also conducted with event professionals from a number of sectors (such as corporate events, venue events, event agency, and arts and festivals) who all had specific experience of events management which incorporated an expertise in charity fundraising events.

One of the reasons for the increase in the number of planned interviews was to ensure that a saturation point was reached in the themes emerging from the interviews (Jones et al, 2013; Kumar, 2014; Saunders et al, 2012). As Jones et al (2013) outline the saturation point is where “all data of significance to the research aim have been collected” (pg 41) and that through the interviews no new concepts, trends or themes are emerging in context to the research question or objectives (Cassell & Symon, 1994; Jones et al, 2013; Saunders et al, 2012). By the 25th interview it was determined by the researcher that the saturation point had been reached as the same themes, concepts and trends were continuing to emerge but without any new or additional

themes, concepts or trends appearing (Cassell & Symon, 1994; Jones et al, 2013; Kumar, 2014; Saunders et al, 2012).

The differing interview perspectives provided some additional insight into the industry by exploring key differences of how event professionals operate in different sectors of the events industry. It was also intended through the interviews to highlight any key differences and similarities within the charities and event contexts being examined, as a sample of the charity sector overall, and a sample representing the events industry. All the interviews were designed to be in-depth in nature as these “provide the researcher with the opportunity to explore a single topic in depth” (Kolb, 2008, pg 149). The interviews provided a qualitative set of results that was analysed using predominantly thematic coding and template analysis (Cassell & Symon, 2012; Jones et al, 2013; King & Brooks, 2017; King & Horrocks, 2010; Symon & Cassell, 2012).

The questions were designed and developed to elicit responses which directly corresponded with the research question, aim and objectives, and avoided being leading or posing potential bias (Silverman, 2014). The questions that were devised in line with the research question and also in keeping with current industry surveys and reports, such as Cvent (2015) *Global Event Industry Benchmark Survey*; Event Manager Blog (2014) *Social Media for Events*; Blackbaud (2015) *Successful Events Fundraising*; Blackbaud (2016) *The Future of Fundraising*; and ESP Recruitment (2016) *Event Pay Check Survey 2015*.

For example questions one, four, five, six and seven (in appendix one) were aimed at examining the average number of events delivered annually by event professionals and by the organisation as a whole; the average number of events being developed simultaneously; and the type of events worked on. These questions link to objective one and four of the research. Mair & Whitford (2013) outline that research in event operations, processes and management is a key topic that requires continued examination and exploration. Whilst these type of questions are regularly reflected in industry surveys they are not examined in current academic events literature. These questions were therefore designed to be similar in style to those posed in the industry survey reports and also mirroring those asked in the surveys undertaken within this research. These were asked in order to check the reliability of the findings (in line with the industry reports and survey findings) and to then expand upon these questions to investigate aspects of working practices that have not been examined previously in either academic or industry research. These questions focussed on

the number of events being developed concurrently, which is linked to the multiplicity of events processes, and an aspect that is not currently reflected within the academic literature.

Questions three, eight, nine, ten, eleven, twelve, thirteen and fourteen were designed to examine working practices (again in keeping with the research question and objectives) as well as explore if evidence of communities of practice was evident within the events and charity event professions. These questions also link to objective one and four of the research, as well as objective three. Silvers (2012; 2013a) outlines aspects of working practices and evidence of communities of practice within the events industry but this is limited in scope and detail. Whilst numerous academics outline the event management process (as outlined in chapter three) there is currently little academic research which explores the reality of these models in practice. Questions ten, eleven and twelve were therefore designed to examine the working practice of the event management process.

It was also decided to develop questions exploring if there is evidence of communities of practice (CoP) within the event industry. These questions were developed to implicitly rather than explicitly explore if attributes and characteristics of CoP are evident or not. Utilising a more subtle and implicit approach was intentional as the researcher wanted to reduce any potential of bias in the responses given. Whilst the research is examining CoP as a framework within events management, it is not currently formally acknowledged as being a community of practice within the current literature, other than in passing (Silvers 2012, 2013a). Therefore by designing the questions to enable characteristics, traits and attributes of CoP to emerge from the interview responses it would ensure more reliable data, as the interviewees are not premeditated to answer explicitly about CoP. As Kumar (2014) outlines “the way you ask a question, to a great extent, determines the response that you are likely to get from your respondents” (pg 186). Therefore the quality and usefulness of the information being gathered from interviews is intrinsically linked to the way in which the questions are designed and formulated (Kumar, 2014; Saunders et al, 2012). Furthermore when undertaking the interviews the “wording and tone of questions are extremely important” (Kumar, 2014, pg 186) to avoid being leading or in influencing responses. Questions three, eight, nine, ten, eleven, twelve, thirteen and fifteen were designed to examine the traits and characteristics of CoP as outlined by Wenger (1998). These questions link to objective three of the research.

The final two questions were linked to the economic importance of events, particularly charity fundraising events, and how the event professionals assess the economic impact of their events; and the perspective of how important events have become in terms of the organisations marketing strategy. These questions link to objective two and four of the research. This enabled the researcher to then examine the economic perception from the interviewees in context with the economic data analysed from the 120 charities, the survey data findings, and academic literature, providing a triangulation of data from these findings, and thereby increasing reliability and validity (Bernard, 2013; Perri & Bellamy, 2012).

The questions were also designed to be semi-structured and utilised predominately open-ended questions. The benefits of this is that the “researcher asks a predetermined set of questions, using the same wording and order of questions” (Kumar, 2014, pg 178). This means that when analysing the data the examination of responses will be a uniformed approach given the questions were set in advance and consistent within each interview. Only the answers given will differ, from which, using thematic coding, themes, trends, concepts and ideas can emerge (Cassell & Symon, 2012; Jones et al, 2013; King & Brooks, 2017; King & Horrocks, 2010; Saunders et al, 2012; Symon & Cassell, 2012).

Phase 5 – Data Analysis - Semi-Structured Interviews

All of the semi-structured interviews were recorded on an iPad Dictaphone application called ‘Voice recorder’, which in turn enabled transcripts to be created for each interview conducted. Whilst a time-consuming activity it enabled the researcher to have an accurate record of each interview and therefore conduct analysis of each question across the range of responses (Bryman, 2016). This qualitative data was then coded to reflect the themes that emerged (Kumar, 2014; Silverman, 2014; Veal & Burton, 2014). As outlined by King and Horrocks (2010) in determining what is considered a theme the researcher must be aware of repetition of ideas emerging from the data, and that the researcher must also determine how to interpret the words and comments of the participants. Furthermore when identifying a new theme it is critical to ensure that this theme is distinct from other themes that have emerged (Brunt et al, 2017; Jones et al, 2013; King & Brooks, 2017). As King and Horrocks (2010) outline “themes are recurrent and distinctive features of a participants’ accounts, characterising particular perceptions and /or experiences, which the researcher sees as relevant to the research question” (pg 150).

Initially using software, such as NVivo, was considered to be utilised to aid in the analysis of the interview data. There were numerous drawbacks to relying on such software, however, which ultimately determined in not using this type of approach. Disadvantages include an inability to review the entire transcript once it has been uploaded and coded on the software; the process is less immersive than desired by the researcher; potential loss or overlooking themes; and the software creates a barrier and disconnect from the researcher and the data (Brunt et al, 2017). By using template analysis for the data analysis it enabled the researcher to more closely scrutinise and determine the themes emerging, and code these accordingly (Brunt et al, 2017; Jones et al, 2013; King & Brooks, 2017; King & Horrocks, 2010).

According to King (2012 as cited in Symon & Cassell, 2012) one of the key advantages of template analysis is that it is a “technique that may be used within a range of epistemological positions” (pg 427). Template analysis is a process of organising, coding and analysing textual data, according to a range of themes (King, 2012; King & Brooks, 2017; Saunders et al, 2012). Template analysis is a flexible technique with an ability to amend and develop the codes or themes as they emerge and are reviewed (King & Brooks, 2017; Saunders et al, 2012). In the context of this research the template analysis route was the most appropriate as this flexibility was required to aid in analysing, reviewing and shaping the themes as they emerged. Furthermore as the process is not overly prescriptive the level of codes are determined by the researcher and research, as well as the process and method by which the findings are presented (King, 2004 as cited in Cassell & Symon, 2004; King, 2012; King & Brooks, 2017; Saunders et al, 2012).

For each question the responses were analysed for key words, terms, concepts, activities and trends that were evident either explicitly or implicitly. This then allowed the researcher to develop and code these into the themes that were emerging from the data of each interviewee, and these themes were then examined as a collective response (King, 2004; King & Brooks, 2017; Kumar, 2014). The data, codes and themes emerging from the transcripts was recorded and documented using Microsoft Excel for each question, therefore enabling the researcher to produce graphs and data linked to these core themes and sub themes from across all of the transcripts (King & Brooks, 2017). It also enabled the researcher to pick out key insights via vignettes into event fundraising event processes and practices that individual interviewees outlined that aid in highlighting particular ideas, concepts and themes (King, 2012).

As a mixed method research approach was utilised for this research it enabled the researcher to examine the findings in conjunction with the findings of the survey data and economic charity data. This provided a more robust analytical perspective (triangulation of the data) as trends and themes emerged across the range of findings (Kumar, 2014; Saunders et al, 2012; Veal & Burton, 2014). In using triangulation it aided the researcher in viewing the research question and findings from different research method perspectives. Each method provided core trends and themes, and these trends and themes have also emerged in the other methods employed, adding validity to the overall findings, concepts and themes that have been explored (Bernard, 2013; Brunt et al, 2017).

Phase 6 – Data Collection via Questionnaire Surveys

A questionnaire survey was also undertaken to examine key trends and themes from across the events industry, including the charity sector. This data was then examined in conjunction with the interview data to analyse any significant differences as well as similarities (Brunt et al, 2017; Saunders et al, 2012). The questionnaires was designed to be self-administered and was distributed electronically via social media applications (Bryman 2016; Saunders et al, 2012), such as LinkedIn and via associations such as EVCOM, which have access to thousands of event professionals, from a range of sectors, across the UK.

The questionnaires were constructed using predominately quantitative designed questions but with a smaller number of qualitative questions to attempt to elicit more detailed and individual responses. The questions were designed and created using ranking, list and category style questions in the main, with several open questions to capture further details, ideas and information (Bryman 2016; Saunders et al, 2012; Veal & Burton, 2014). The questionnaires were also designed to replicate some similar questions to those posed in previous industry led research, as previously outlined, such as Cvent (2015) *Global Event Industry Benchmark Survey*; Event Manager Blog (2014) *Social Media for Events*; Blackbaud (2015) *Successful Events Fundraising*; Blackbaud (2016) *The Future of Fundraising*; ESP Recruitment (2016) *Event Pay Check Survey 2015*. The fifteen questions (appendix two) that were developed matched a number of the industry report surveys, such as examining gender; age; job role; education; event sector; length of time in the event industry; the number of events worked on annually; and if the number of events was increasing, decreasing or staying the same. The survey then built upon these questions by examining the average number of events being developed simultaneously; the perception of an

average day in events; and the documentation process for recording events being worked on. These questions align to objectives one, two and four of the research.

The final two questions were designed to examine learning and development in the event industry through either membership of an events organisation and attendance at conferences and forums in order to aid development of knowledge and practice in events (in keeping with the research question and objectives). These last two questions were aimed at examining if there was evidence of communities of practice within the events industry. The questions explored characteristics, traits and artefacts emerging from the data that are in keeping with a CoP approach (Hislop, 2013; Koliba & Gajda, 2009; Wenger, 1998; Wenger et al, 2002; Wenger & Snyder, 2000). These questions align to objective three of the research.

The survey was developed and hosted via the specialist website, Bristol Online Surveys (BoS). BoS was chosen as it provides a number of data analysis options, such as cross tabulation and the ability to export data for additional thematic coding, thereby providing more depth in analysing the data for the researcher to explore (Bryman 2016; Saunders et al, 2012; Veal & Burton, 2014). There were benefits to this approach as it was cost effective, fast to administer, and provided convenience for the participants (Veal & Burton, 2014).

The questions were designed to specifically examine the core themes and concepts that were also being examined as part of the semi-structured interviews, as well as from the economic data regarding charity fundraising events, as part of a mixed method approach (Brunt et al, 2017; Bryman 2016; Saunders et al, 2012; Veal & Burton, 2014). For example, and as previously outlined, the questions examined the average number of events delivered per year; the number of events being managed at any one time; gender (as there is a potential gender bias in the industry); the event management processes used; and the perceived economic value and importance of events within the organisation. In total fifteen questions were developed using predominately selection answers (i.e. 'select one of the following' using ranking, list and category style questions) to reduce the time needed to undertake the survey and thereby increase the completion rate and number of responses. The data generated was predominately quantitative in nature which was then analysed using both Bristol Online Surveys software and additional data exported directly into Microsoft Excel for further coding, theming and analysis. SPSS was considered as an option for data analysis, as the researcher had utilised this software tool for previous research, but the BoS software

provided sufficient analytical applications, as well as some limitations of using SPSS (as outlined below).

There were some disadvantages, however, in this approach. The potential disadvantages included the questions set may not have been able to gauge the appropriate level of depth required; questions may be interpreted incorrectly impacting on the accuracy of responses; respondents targeted may ignore the survey or only answer in part. Furthermore there is usually a lower response rate for online surveys, compared with face-to-face interview techniques (Bryman 2016; Saunders et al, 2012; Veal & Burton, 2014). To try and overcome these potential difficulties the researcher ensured that the questionnaires were sent to appropriately selected target samples, using a non-probability purposive sampling approach (Brunt et al, 2017; Saunders et al, 2012). It was initially aimed at collecting a minimum response rate of 150 complete surveys, and in fact achieved a final response rate of 215 completed surveys.

In total fifteen questions were developed (appendix two) and were also in line with the design of the interview questions, which would allow for cross referencing and analysis between these two methodologies (Saunders et al, 2012). A balance needed to be struck between developing questions that were detailed enough to provide meaningful results and yet simple enough to be answered quickly. This therefore naturally created a compromise as more complex questions can produce potentially more meaningful and significant responses, but most likely have significantly less participation (Bernard, 2013; Saunders et al, 2012). The approach taken was therefore aimed at providing a balance between creating questions that would capture appropriate responses and information and ensuring that there was a high participation rate.

The key process for engaging with events industry professionals was via social media. The survey was distributed via a number of social media platforms, such as Facebook and Twitter, targeting event professionals. Other approaches included targeting professional networks, such as LinkedIn, as well as directly via email. Facebook and Twitter were used to highlight and promote the survey to both followers and friends with a request to forward on or tag in other events professionals (creating a snowballing effect). This was successful in initially launching the survey and creating a surge of responses but this quickly plateaued and completions dropped off. Approximately 60 survey completions was via these two social media platforms.

The next social media approach was to utilise LinkedIn and the professional networks (groups) that could be specifically targeted (purposive sampling). In total 11 event industry groups were joined and targeted for promoting the survey. These ranged from 'Event Planning & Event Management' which contained over 321,000 members to 'UK Event Professionals' with over 12,000 members. The 'Institute of Fundraising' group was also targeted as this had over 21,000 members and had event charity fundraisers as the main body of this membership, which this research is examining. The majority of the groups had membership in the tens of thousands so if only a very small proportion of the memberships responded to the survey request there was an excellent potential for some good data to be produced.

The population sample was also in keeping with the data of 530,000 event professionals in the UK as outlined by BVEP (2014). It is important to note, however, that not all 530,000 event professionals were invited to participate, and instead it was aimed at attracting an audience within this population to participate (Fox et al, 2014; Veal & Burton, 2014). An overall sample of 5,300 event professionals (1% of the entire estimated event workforce) was targeted through the social media campaign. This would require a minimum 150 completed responses to be undertaken in order to achieve the minimum threshold within this population. In order to achieve this a variety of practical approaches were put into action to engage with the event professionals and increase the response rate. For example it was also discovered that the best day and time for regularly posting and updating on the survey (and requesting people to participate) was on a Friday at around 11.30am. It was noted that completion spiked between 12pm and 5pm on the Fridays, compared with any other days. This is possibly due to engaging with professionals during their lunch breaks (as more people eat at their desks and rarely take a full lunch hour) and secondly due to end of week procrastination. This is a useful from a physiological perspective if aiming similar surveys at industry specialists as the time of day and day of week can affect uptake.

Whilst 215 survey responses reflects only a small sample of the population being examined it does provide a confidence interval of $\pm 6.68\%$ with a confidence level of 95% (Veal & Burton, 2014). This will be discussed in due course in terms of reliability and validity.

Phase 7 – Data Analysis – Questionnaire Surveys

The data that was generated from the 215 surveys was designed to be predominately quantitative which was analysed using both the Bristol Online Surveys software, as well as exporting data into

Microsoft Excel for further coding (particularly the open text and qualitative questions). This approach was also in keeping with the approach used for analysing the interview data, with the results from the survey data being coded into themes that emerged (King & Brooks, 2017; Kumar, 2014; Silverman, 2014; Veal & Burton, 2014).

Initially SPSS was considered as the researcher had experience in previous research of using this software but there were a number of key differences with this methodology which resulted in SPSS not being a practical application to use in this instance. Firstly the surveys were designed to be collected using a non-probability purposive sampling approach, which is not overly appropriate for use with the majority of statistical tests (Kumar, 2014; Saunders et al, 2012; Veal & Burton, 2014). Furthermore, tests such as Chi-square, required significantly larger sample sizes in order to render effective and accurate results, particularly of any aspects examining cross tabulation of data (Brunt et al, 2017). Despite this minor setback the BoS system does provide an ability to examine and analyse cross tabulation of questions that can then be discussed and analysed for any significant interpretations of the data, and it was this approach which was taken. The last test that was required and the reason for potentially using SPSS was to examine the confidence interval. However with SPSS not able to be fully utilised for other tests it was determined to provide a calculation for the confidence interval instead, which would provide the same rigour and validity that the SPSS test would also provide (Veal & Burton, 2014). A final reason for not using SPSS was to reduce human error when transcribing any data across from BoS into SPSS, particularly when this data was automatically recorded and stored via the BoS application, which in turn eradicated this risk if BoS was utilised instead.

For each qualitative question the responses were exported into Microsoft Excel and analysed for key words, terms, concepts, activities and themes that were evident either explicitly or implicitly. This then allowed the researcher to develop an understanding and appreciation of emerging themes that were then examined as a collective response (King & Horrocks, 2010; Kumar, 2014). This data was then presented in a range of graphs, figures and tables that highlighted the key findings and enabled links to be drawn between the research methods and findings, as well as industry data and academic concepts (Brunt et al, 2017; Kumar, 2014; Veal & Burton, 2014). The use of cross-tabulation via the BoS system added a further and more detailed layer to the survey findings as it enabled the researcher to examine any significant meaning derived from this cross-tabulation. For example the event sector of the respondent in conjunction with the number of

events managed could aid in presenting themes and trends from different aspects of the event industry as a whole and by sector. As previously outlined, due to the sample size, the data from this cross tabulation could only provide a certain level of inference but is important in revealing and suggesting themes nonetheless.

Pilot Study

Pilot studies aid the researcher by enabling research methods, such as questionnaires, surveys and interviews to be tested and improved before conducting a larger study (Fox et al, 2014; Veal & Burton, 2014). Pilot studies are also applicable to both “quantitative and qualitative approaches” (Fox et al, 2014, pg 151). As this research utilised a mixed method approach collecting both quantitative and qualitative data it was essential to undertake a pilot study of the research methods.

A pilot study was conducted during August and September 2014 to test the reliability and suitability of the questions to be asked within the semi-structured interviews with event professionals, which are one of the main focuses of the research and research findings (Bryman 2016; Fox et al, 2014; Saunders et al, 2012; Veal & Burton, 2014). It allowed the researcher to test questions, identify any weaknesses with these questions, respond to suggestions and make appropriate changes which ultimately improved the quality of the research to be undertaken. It also ensured the most appropriate and specifically directed questions were asked to elicit the required responses that are being examined (Bernard, 2013; Veal & Burton, 2014). Three event professionals from corporate and not-for-profit events organisations were interviewed and the questions verified from the participant responses. This allowed some minor amends and additions to be made to some of the questions, such as re-phrasing and re-framing questions, which improved the accuracy and quality of the final interview questions.

The questionnaire survey was also tested in April 2016 with selected event professionals to again ensure that any weakness within the survey construction and wording of the questions were reduced or eradicated, particularly concerning the meanings behind questions posed (Bryman 2016; Saunders et al, 2012). As Saunders et al (2009) outline the benefit of a pilot test is “to refine the questionnaire so that respondents will have no problems in answering the questions and there will be no problems in recording the data” (pg 387). It also aided the researcher to test the online system being used, Bristol Online Surveys, and how the final data can be analysed and cross-

tabulated to provide more meaningful data. These test results are not included within the final data collection to avoid contaminating the final data set with responses to slightly different questions (Fox et al, 2014; Veal & Burton, 2014).

Sampling

It is critical for the outcome of the research that the correct sampling is undertaken with all aspects of the research methods being implemented (Bryman, 2016; Durbarry, 2018; Fox et al, 2014). For the mixed method approach being used in this research and the use of both quantitative and qualitative data being collected there are different sampling considerations. For the quantitative elements (charity financial data and survey questionnaires) the sample needs to be selected to provide an unbiased representation of the population being examined (Fox et al, 2014; Kumar, 2014). The qualitative sample are guided by several aspects that the researcher needs to factor, such as availability of participants, knowledge and expertise, and timeframes (Bryman, 2016; Durbarry, 2018; Fox et al, 2014; Kumar, 2014; Veal & Burton, 2014).

Sample size for the quantitative data is critical, as this information is representative of the population that is being examined (Fisher, 2007; Fox et al, 2014; Kumar, 2014; Veal & Burton, 2014). As Veal & Burton (2014) outline there is a misconception between the relationships of the sample size to the size of population. Veal & Burton (2014) explain that it is “the absolute size of the sample that is important, not its size relative to the population” (pg 330). This means that a survey sample response of 100 is just as valid as a response rate of 1000. The key focus is the confidence level and confidence interval (Bryman, 2016; Durbarry, 2018; Veal & Burton, 2014). The standard confidence level used within most research is the 95% confidence level, whereby for every 100 response 95 would be within the true population and sit between two standard errors (Bryman, 2016; Durbarry, 2018; Fisher, 2007; Veal & Burton, 2014; Wisniewski, 2009). The confidence interval relates to the potential margin for error (Durbarry, 2018; Fisher, 2007; Veal & Burton, 2014; Wisniewski, 2009) and therefore the smaller the margin the more accurate the data as a representation of the population. This will be factored into the survey data results as outlined in due course.

The overall sampling method that was used is that of non-probability sampling as this method allows the researcher to “select samples based on... subjective judgement” (Saunders et al, 2009, pg 226). A purposive sampling approach was undertaken for both the interviews and surveys. The

surveys were targeted to those working within the event industry as a whole (irrespective of sector) and therefore more likely to possess the wider knowledge desired for the study (Durberry, 2018; Kumar, 2014). The interviewees were selected due to their “background variables” (Arbnor & Bjerke, 2009, pg 191), being their expertise in charity fundraising events. This makes it non-random but still representative of the population in its general characteristics (Arbnor & Bjerke, 2009, Bryman, 2016; Durberry, 2018; Fisher, 2007; Saunders et al, 2012; Veal & Burton, 2014). Given the specific nature of the research and the individuals being examined it is clear that purposive sampling is more useful. It is appropriate as it allows the researcher to use “judgement to select cases that will best enable you to answer your research question(s)” (Saunders et al, 2009, pg 230).

It is useful to outline each of the research methods being undertaken and the rationale for each sample approach being taken.

Secondary Data Research

A convenience sampling approach was undertaken to analyse the financial data of over 100 charities as a sample of the charity industry as a whole. Convenience sampling is “guided by the convenience to the researcher” (Kumar, 2014, pg 244). As there are over 167,000 charities within the UK (Charity Commission, 2017a) it is easier to utilise pre-existing lists of the top charities by income generation as developed by the Charity Commission (2017b) and Charity Financials (2017). Despite its convenience the sampling process was also purposive in nature as the data being examined was intrinsically linked to the charity sector and aimed at exploring charity fundraising event activity in particular (Fox et al, 2014). These lists contain the top 200 charities which were highlighted due to their overall value and income. These lists were then used to develop a list of 100 leading charities (based on income) to investigate and examine within the context of this research. Due to their economic size there was a higher reliability that there would be annual reports and accounts available over a longer time frame, and therefore were deemed as more appropriate than much smaller charities or randomly selecting charities. The 100 charities selected then had their annual reports and financial accounts examined covering a five year period. From reviewing these reports the researcher was able to explore the economic value of these charities and their fundraising event activities as a representation of the industry (Kolb, 2008). Added to this list of 100 charities were the charities that were connected to the interviews being conducted, which is also convenience and purposive sampling, as it allows the researcher to simply add in

financial data from annual reports that are provided for the interview purposes but linked to a specific requirement (Fox et al, 2014; Kumar, 2014).

In total 120 charities had their financial data examined, with data available spanning over a five year period from 2011/12 to 2015/16, which were all found via the Charity Commission website. This longitudinal approach enabled the researcher to highlight any trends and themes emerging from this data. This also provided an overall economic estimate for charity events from both a holistic perspective but also in several contexts, such as a year to year view, income scale in contrast to charity event fundraising activity, and the percentage of income generated from event fundraising activities.

Whilst the sample size appears as being relatively small, 120 out of 167,000 charities, this is a larger sample size than some of the current industry reports. For example the Fundratio reports provide benchmark statements on charity financial activities and range in sample size from 80 (in 2001) to only 17 (in 2013 the most recent report). Similarly the BVEP reports that are undertaken, as previously outlined, are an amalgamation of existing industry reports which contain relatively small sample sizes to estimate the economic values and impacts of the various event sectors. Therefore this research and its sample size is in context to similar research methodology within the event industry.

Interviews

As previously outlined a purposive sample approach was undertaken as the interviewees needed to have specific knowledge of charity fundraising events, as well as event management techniques and process in order to appropriately answer the research question posed (Durberry, 2018; Bryman 2016; Fox et al, 2014; Veal & Burton, 2014). In total 17 interviews were conducted with charity event professionals and an additional eight interviews were also conducted with event professionals from a number of sectors (such as corporate events, venue events, event agency, and arts and festivals) who all had specific experience of events management which incorporated an expertise in charity fundraising events. An opportunity that also arose during the interview research method in that snowball sampling took place, whereby the researcher identified, contacted and interviewed a “member of the desired population” (Saunders et al, 2009, pg 240) who in turn put the researcher in contact with further contacts within the desired population, in this case event professionals within charity fundraising events.

A total of 18 interviews were initially planned, but with 25 being conducted in total over a 12 month period from February 2015 to February 2016. This timeframe was critical as it enabled saturation point to be reached. Saturation point is reached when the themes emerging from the findings become consistent with no new themes emerging, in context to the research question and objectives (Cassell & Symon, 1994; Jones et al, 2013; Kumar, 2014; Saunders et al, 2012).

Questionnaire Surveys

It was initially aimed at collecting a minimum of 150 complete survey responses, and the survey achieved a final response of 215 completed surveys. Participants were pre-determined and purposively selected due to their event management expertise and knowledge (Bryman 2016; Durbarry, 2018; Fox et al, 2014; Saunders et al, 2012; Veal & Burton, 2014). The surveys were conducted over a four month period from June 2016 until September 2016. This timeframe was determined due to the time estimated to successfully capture at least 150 responses, and also due to the time frame within which the researcher was able to actively promote and engage with this research method (Bryman, 2016; Saunders et al, 2012).

Whilst the overall research question and objectives examines the charity fundraising event perspective it was deemed that by examining a wider events context for the surveys it would enable the researcher to explore themes and trends across the industry as a whole, as well as by sub-sector. The findings could then also be examined in context to the interview findings to explore similarities and differences as well as any overall themes and trends emerging from all the data via the mixed method approach. Event professionals from corporate events, event agencies, festivals, venues, public sector and charity events were therefore targeted to participate in the online survey.

Participants were selected and targeted on through the use of social media such as Facebook, Twitter and LinkedIn by targeting specific specialist event groups on these platforms. The use of Twitter for example 'followed' specific events groups and requested 'retweets' regarding the survey, as well as utilising familiar event industry hashtags, such as '#eventprofs', to engage with this specific audience. Similarly on LinkedIn event professionals were targeted in professional networks and groups. In total 11 event industry groups were joined on LinkedIn with the purpose of promoting the survey. These specialist groups ranged from 'Event Planning & Event

Management' which contained over 321,000 members to 'UK Event Professionals' with over 12,000 members. The 'Institute of Fundraising' group was also targeted as this had over 21,000 members and had event charity fundraisers as the main body of this membership, which the research as a whole is examining. These event professionals that were purposively targeted to answer the questionnaire were also asked to forward or share the survey with other event professional contacts that they have (creating an additional snowball sample).

Another approach that was undertaken was to contact event industry associations to request an email being sent to their members to also undertake the questionnaire. An example of this was working with the EVCOM Association which represents the largest number of events organisations (both private and public sector), who sent an email to their database in the UK on behalf of the researcher (this represents both a purposive and a convenience sample). The drawbacks to these approaches (using online platforms) that were considered were that the incorrect people (non-event professionals) may receive and respond to the questionnaire, particular via a convenience sample (Fox et al, 2014; Saunders et al, 2012). This would result in invalid data and results.

Another risk was that not enough event industry professionals respond overall, again reducing the quality and validity of the findings (Bryman 2016; Kumar, 2014). Fortunately 215 event professionals did respond to the survey, 65 more than the minimum return rate threshold required, and none were incomplete or rejected. Whilst only a small sample in context to the overall event professional population of 530,000 (BVEP, 2014) it did enable a confidence level of 95% to be utilised thereby increasing the validity and reliability (Durberry, 2018; Fox et al, 2014).

Rejected Methods

As with all research there will be methods and approaches that are deemed more appropriate than others to use (Flick, 2015; Kumar, 2014; Saunders et al, 2012; Veal & Burton, 2014). As already outlined this research used a mixed method approach utilising secondary research of economic charity data, a questionnaire survey, and in depth semi-structured interviews. There were also a number of other options initially considered but ultimately rejected due to suitability. These included focus groups, participant observation, and case study methods.

Focus Groups

Focus groups are helpful as they can bring together a group of individuals from the desired and targeted population sample (Getz & Page, 2016; Saunders et al, 2012) and enable them to respond

to questions that are focused on the research being undertaken. It is also beneficial if there are time sensitivities bringing a group together rather than individual interviews, or only a short window for conducting primary research (Getz & Page, 2016; Saunders et al, 2012). It is useful for gaining data, insight, and perspectives from a range of sources in one go and for generating a wider discussion that might uncover further themes and concepts not considered by the researcher (Fox et al, 2014).

There is a significant drawback to this approach as “a strong personality can potentially influence everyone’s opinion” (Getz & Page, 2016, pg 418). It was for this reason that focus groups were rejected as a research method, as well as the difficulty and time in securing a number of busy event professionals to attend a focus group. Individual interviews would be more convenient for the event professional enabling the researcher to work around their schedule, as opposed to the researchers’ schedule and within a one year timeframe for completion.

Participant Observation

Observation is the “systematic observation, recording, description, analysis and interpretation of people’s behaviour” (Saunders et al, 2009, pg 282). The type of observation that was considered was that of Participant Observation whereby the researcher participates in the activities of those being examined, becoming a member of that organisation and observing what happens (Gill & Johnson, 2010, as cited in Saunders et al, 2012). It enables the researcher to get below the surface of an organisation and allows them to witness how things really work, rather than the assumptions of how things work (Jaimangal-Jones, 2014; Mackellar, 2013).

Participant observation is closely aligned to an Ethnographic approach (Fox et al, 2014; Saunders et al, 2012). Ethnography focuses on the description and interpretation of cultural or social groups in order to understand and appreciate the social realities they represent (Fox et al, 2014; Holloway, Brown & Shipway, 2010; Jaimangal-Jones, 2014). Events can be classed as social and cultural constructions and hence why an ethnographic underpinning could be deemed appropriate (Fox et al, 2014; Jaimangal-Jones, 2014). Ethnography is also closely aligned to an inductive approach (Saunders et al, 2012).

There were several weaknesses with using participant observation as a method, such as an inability to potentially generalise the findings in relation to other events due to the specific event

contexts being observed (Durberry, 2018; Mackellar, 2013). Another weakness concerned the levels of bias that could unconsciously influence the researcher and therefore findings, as any observations are highly subjective in nature and in interpretation (Durberry, 2018; Fox et al, 2014; Mackellar, 2013). Despite the benefits that this approach could yield it was rejected as it was decided the data generated would not be specific enough or overly appropriate to the context of the research question, aim and objectives.

Case Study

The original proposal for the research was to examine 12 charities as a case study approach as this would allow a researcher to focus specifically on each charity in depth, identifying trends and issues within charities, and therefore the charity sector as a whole (Fox et al, 2014). Yin (2009) outlines that case studies enable the researcher to examine and attempt to “illustrate a decision or set of decisions: why they were taken, how they were implemented, and with what result” (pg 17). A multiple case study approach “focuses upon the need to establish whether the findings of the first case occur in other cases and as a consequence, the need to generalise from these findings” (Saunders et al, 2009, pg 140). The multiple case study approach was rejected, however, as accessing a number of the proposed charities proved unmanageable, meaning a more flexible method was needed, which was incorporated into the semi-structured interviews, surveys and economic data review.

Reliability and Validity

Bernard (2013) outlines that validity refers to “the accuracy and trustworthiness of instruments, data, and findings in research” (pg 45) and that validity is a fundamental important factor in conducting research. Reliability refers to how well the data and findings would stand up if similar research was undertaken (Bernard, 2013; Durberry, 2018; Perri & Bellamy, 2012; Stokes, 2011).

One of the most critical aspects of validity will surround the estimation of the economic value of charity fundraising events. Whilst 120 charity organisations were examined these were selected from over 167,000 charities in the UK which represents less than 0.001% of the charity industry. Therefore any estimate that is forthcoming may be viewed subjectively and scrutinised for being such a small representation of the charity sector. However, as previously outlined there are several reports already promoted within the charity industry (Fundratios for example) that portray the potential fundraising values for the charity sector, and that these are regarded as benchmark

reports for the sector, but crucially have smaller sample sizes than the research being undertaken. Similarly event industry reports (such as those by BVEP) are also based on industry data that often has small sample sizes as previously outlined.

Furthermore the findings from the survey questionnaires may be subject to reliability as it depends upon the appropriate respondents undertaking and answering the survey correctly (Durberry, 2018). If the survey is undertaken by an inappropriate or incorrect sample (i.e. by non-event professionals) then the findings will be inaccurate and would not be valid if re-tested. Therefore the researcher must ensure that the survey was undertaken by the appropriately selected sample – both the purposive sample and any snow-balling or convenience sample. According to BVEP (2014) there are approximately 530,000 event professionals in the UK. The realities of undertaking an online survey, however, are such that it is impractical if not impossible to actually invite all 530,000 event professionals to participate. Therefore only a proportion of this entire event professional population can realistically be encouraged to participate (Fox et al, 2014; Veal & Burton, 2014). Whilst an array of online event professional groups were targeted via social media platforms, the reality is that only a small percentage would actually see and engage with the survey. It was projected that 150 minimum responses would be required from an engaged sample of 5,300 event professionals (1% of the entire estimated event workforce). This resulted in a required response rate of 2.83% in order to achieve this minimum threshold. As 215 responses were received this equated to a 4.06% response rate, and therefore 1.23% above the minimum acceptable response rate required for this survey (Fox et al, 2014; Veal & Burton, 2014). Furthermore whilst 215 survey responses reflects only a small sample of the entire population being examined it provides a confidence interval of 6.68% with a confidence level of 95% (Fisher, 2007; Veal & Burton, 2014; Wisniewski, 2009).

As previously outlined SPSS was rejected due to various factors but determining the confidence interval was identified as critical for aiding in demonstrating reliability of the findings (Durberry, 2018; Veal & Burton, 2014). For each of the questions in the survey the confidence interval was examined to determine its validity in terms of representing the event professional population. To aid in this a 'sample size calculator' was used via the survey system website (surveysystem.com/sscalc, 2012). The findings from the survey data was also compared, where possible and appropriate, to similar event industry studies and research (as previously outlined) to aid in demonstrating the reliability of the data where consistencies, trends and themes are shown across

the research (Hart, 2005). The confidence levels and margins for error for the surveys as part of this research are outlined in table 4.14.

| Finding from Survey | 95% confidence interval |
|----------------------------|--------------------------------|
| 50% | $\pm 6.68\%$ |
| 40% or 60% | $\pm 6.55\%$ |
| 30% or 70% | $\pm 6.12\%$ |
| 20% or 80% | $\pm 5.35\%$ |
| 10% or 90% | $\pm 4.01\%$ |
| 5% or 95% | $\pm 2.91\%$ |
| 1% or 99% | $\pm 1.33\%$ |

Table 4.14 Confidence intervals based on a minimum of 215 responses.

Reflexivity

Reflexivity examines the relationship which exists between the researcher and what is being researched (Fisher, 2007; Gee, 2005; Saunders et al, 2012; Veal & Burton, 2014). Saunders et al (2009) outline that reflexivity is “the concept used in social sciences to explore and deal with the relationship between the researcher and the object of the research” (pg 292). It is therefore important to consider any bias and impact the researcher may have on the research and development of knowledge (Bryman, 2016). It is particularly important to consider in the use of qualitative data as the interactions between the researcher and those being interviewed could influence responses and outcomes, as there may be subtle differences in the question posed, tone, and approach taken, irrespective of the set questions that have been developed (Veal & Burton, 2014).

Reflexivity also concerns the tacit knowledge that the researcher poses that can be re-framed into theoretical knowledge or propositions (Bryman, 2016; Saunders et al, 2012). As the researcher has previously worked in the events industry and worked on charity fundraising events there is a potential for this experience to create a bias in the way in which questions are posed or ideas developed, as the researcher may unconsciously influence the outcome. This represents an autoethnographic perspective as personal experience and knowledge have shaped the research, objectives, and approaches taken (Denzin & Lincoln, 2018; Ellis, Adams & Bochner, 2011). This is also true of how the literature is reviewed and shaped, as a particular aspect or gap, which the researcher has an interest in, can be developed to promote this gap (Bryman, 2016). But, as Fisher (2007) outlines “you cannot understand how others may make sense of things unless you have an

insightful knowledge of your own values and thinking process” (pg 21). Therefore the knowledge and experience within the event industry of the researcher actually aids the research process (Fisher, 2007). These experiences have enabled the initial research question and problem to be developed as from engagement with the current academic literature there were clear gaps evident, for example a lack of literature surrounding charity fundraising events, and the multiplicity of the events management process.

In undertaking the interviews the researcher attempted to ensure that the questions posed were executed in a consistent manner to attempt to reduce any influence or impact on the responses that could affect the overall data (Fisher, 2007; Gee, 2005; Saunders et al, 2012; Veal & Burton, 2014). Despite this there is no avoiding that the researchers industry background, experiences, ideologies and values shape the perspective of how the researcher understands and interacts with the social world. The means that the research processes and adopted methods, shaping of interview questions, and survey questionnaire has been directly influenced by the researchers’ social standing and perspective (Denzin & Lincoln, 2018; Ellis et al, 2011; Fisher, 2007).

Generalisability

This research used a mixed method approach in collecting both qualitative and quantitative data, and whilst the surveys were analysed in context to margins of error (Silverman, 2014; Veal & Burton, 2014) the interviews, which are qualitative, were not able to be analysed in this way. Therefore there are considerations concerning generalisability which need to be also taken into account (Crotty, 1998; Flick, 2015; Hart, 2005). Generalisability is concerned with how the research findings from the sample can be applied to the wider population and therefore aid the validity of these findings (Fox et al, 2014; Saunders et al, 2012). Saunders et al (2009) point out that it is the researcher’s responsibility to “relate the research project to existing theory... [because].. you will then be in a position to demonstrate that your findings have a broader theoretical significance” (pg 335).

Flick (2015) outlines that the sampling method can be critical to the generalisability of the findings. As purposive sampling is being used to engage event professionals in the interview process and their expertise should be representative of the industry. As more than one interview is being conducted this increases the generalisability of the findings (Flick, 2015; Hart, 2005). The data emerging from the findings were also examined in context to existing theory and concepts to help

identify consistencies and inconsistencies within these theories and identifying any new ideas, concepts, themes, trends and theories emerging that could be applied (Bryman, 2016). By utilising template analysis the interviews could be coded in terms of the themes and trends emerging to enable the researcher to explore and present this data more appropriately and review in context to the survey and economic data findings (Kumar, 2014; King & Brooks, 2017; King, 2004). It is also worth noting, as previously outlined, that 25 interviews were conducted with a saturation point being reached in regards to the themes, ideas, and concepts emerging from these interviews (Jones et al, 2013; Kumar, 2014; Saunders et al, 2012). From the 25 interviews conducted there were clear commonalities in terms of the themes and concepts emerging in relation to working on charity fundraising events, and once the saturation point was reached there were no further new concepts, trends or themes emerging in context to the research question or objectives (Saunders et al, 2012; Jones et al, 2013; Cassell & Symon, 1994). Therefore this data and consistency of responses emerging from the interviews can clearly relate to the generalisability of the sample being representative of the event industry and charity fundraising events (Fox et al, 2014; Saunders et al, 2012).

Ethical considerations

As with any research it is imperative to consider and examine any ethical concerns that arise from the research subject and methodology being employed (Bernard, 2013; Flick, 2015; Saunders et al; 2012). There are a number of ethical considerations that need to be factored into this research methodology. The key considerations concern access to the organisations and individuals and the sensitivity of the data being gathered.

Gaining access can be problematic due to a variety of reasons. Organisations may not be willing to participate in research activities due to the time and resources involved (Bernard, 2013; Saunders et al; 2012). Access may also be blocked if the organisation or individuals fail to perceive the interest of value to their organisation of the research, particularly if it is over an extended period with results years in coming (Saunders et al, 2012). The organisation may also be prevented from assisting due to other external pressures. Access was critical in order to undertake the interviews, and therefore a long term strategy was required to build relationships with key 'gatekeepers' within each organisation and identify ideal timeframes to undertake the research in (Bernard, 2013). Another element of this strategy was to demonstrate the value of this research to the organisation.

There is another key consideration regarding the sensitivity and confidentiality of the data collected (Brunt et al, 2017; Durbarry, 2018; Fox et al, 2014). The organisations may be hesitant to allow staff to divulge operational procedures or financial data, in the first instance to the researcher, and secondly to the general public, and potentially their competition, through the final published material (Bernard, 2013; Flick, 2015). Reassurances were provided that the data collected is looking at generic operational procedures rather than examining or exposing individual, named, organisational ones (Brunt et al, 2017). To also protect those participating in the interviews their details will remain confidential and anonymous to avoid any potential conflicts or issues arising (Bernard, 2013; Brunt et al, 2017; Flick, 2015; Fox et al, 2014). The surveys were designed to also be anonymous, with no personal data (other than age and gender) being captured (Durbarry, 2018). Finally the economic data for the charities being examined are already in the public domain so do not represent any disclosure of sensitive or commercial data (Bernard, 2013; Driscoll, 2017; Flick, 2015).

For the interviews in particular there were several safeguarding measures that were implemented. Firstly all interview participants were provided with a participation information sheet (see appendix 1) which outlined the nature of the study and the rationale behind why they had been selected and their rights as a participant (Brunt et al, 2017; Durbarry, 2018). The participation information sheet also provided details on confidentiality of data, how the data and results will be used and published, the right to withdraw, and who to contact for further information. Participants were also asked to sign a consent form (appendix 1) which was presented to each interviewee along with the participation information sheet, and participants were encouraged to ask any questions or raise any concerns ahead of signing the consent form (Durbarry, 2018). As the interviews were recorded it was also outlined how these recordings would be stored and safeguarded, with only the researcher able to access these, along with the typed transcripts of each interview, and that they would be deleted on completion of the research (Durbarry, 2018; Fox et al, 2014). In the writing up of the findings the interview participants were identified by number only to again ensure confidentiality and anonymisation of the data (Brunt et al, 2017; Fox et al, 2014; Durbarry, 2018; Saunders et al, 2012).

For the survey it was developed to ensure that all participants would be anonymous as no personal data could be captured (Bryman, 2016; Saunders et al, 2012). Furthermore a note was added to the survey introduction which outlined that 'participation is voluntary and completely anonymous' along with further details of who to contact if there were any questions regarding the

survey (see appendix 2). By undertaking the survey informed consent was regarded to have been provided by each participant (Bryman, 2016; Fox et al, 2014). To counter all the potential ethical issues and ethical approach form was completed in line with University of Chester regulations. The outlined all the ethical considerations and measures put in place to mitigate these across all three methods being employed (appendix 3).

Potential Limitations

As with all research there are always potential limitations to the methodology chosen that can have an effect on the findings and data emerging. The fact that this research is taking a mixed method approach could be seen as both a strength, due to the triangulation of data emerging, but also a potential weakness if there are inconsistencies with this data (Bryman, 2016; Fox et al, 2014; Veal & Burton, 2014). There are some limitations for each of the three research methods being employed, review of secondary financial data from charities, survey questionnaires, and the in depth interviews.

With regards to the review of secondary financial data from the charities the issues that could arise and affect the findings are the potential unavailability of the required annual report or financial report. This would cause inconsistencies in the overall data if the year to year comparison approach was not possible due to missing reports. Furthermore there could be a lack of financial data within the reports, resulting in either an inability to report any financial findings for that charity, a lack of tangible data, or missing data sets for a particular year. As charities must produce detailed annual financial reports by law, it was envisaged that this issue would be significantly reduced (Driscoll, 2017). There was a requirement, as outlined previously, to scrutinise both the economic data presented and qualitative data on fundraising activities which often accompanies such reports. By doing so this aided the researcher in finding specific event fundraising financial data. In total 120 charities were examined, and for each charity five years' worth of data was examined in both the annual reports and financial reports from 2011/12 to 2015/16. Fortuitously there were no gaps in the data or reports missing, enabling the researcher to present a clear and accurate estimate of data across these 120 charities, as well as the specific event fundraising related activity data, and trends that emerged.

For the survey questionnaires there are also some potential limitations. One concerned a lack of overall responses as well as any invalid or incomplete responses. As the survey was administered

electronically there was also potential for non-event professionals to see and complete the survey, which would have a negative effect on the data being produced (Flick, 2015; Hart, 2005; Veal & Burton, 2014). The Bristol Online Survey system does enable the researcher to remove any invalid or incomplete responses which would enable the researcher to ensure that only fully completed and accurately completed surveys were included in the final data set to be analysed. Of the 215 completed surveys none were incomplete or required removal from the research data.

Finally the interviews were designed in line with a purposive sampling approach (Durberry, 2018; Bryman 2016; Fox et al, 2014; Veal & Burton, 2014). The issues that could have arisen included unavailability of interview candidates, resulting in fewer interviews being conducted than planned. Equally interviewees not understanding the questions was another factor which could result in invalid responses and weaker data being generated. The researcher therefore conducted a pilot study to reduce the chance of these errors and had a flexible 12 month window in which to conduct the interviews, thereby fitting into the schedules of the event professionals. The researcher also sought out potential candidates to interview through existing contacts and networks to increase the probability of recruiting the most appropriate candidates for interview with the requisite knowledge and experience required for the research (Bryman 2016; Fox et al, 2014; Veal & Burton, 2014). This resulted in 25 interviews being conducted, and a saturation point being reached with the data and findings (Jones et al, 2013; Kumar, 2014; Saunders et al, 2012).

Summary

The research approaches that were undertaken fit within the interpretive and inductive stance, which is an atypical approach in context with the majority of current event research being undertaken (Crowther et al, 2015). This research methodology therefore provides a new approach in context to the field of events management, and as such provides a new contribution to event management research. The interpretive and inductive stance enabled the researcher to examine the various event contexts, concepts, processes and practices within the events industry and charity fundraising events. The research methods also facilitated aspects of communities to emerge from the findings within context to the events industry and charity fundraising events operating in keeping to a CoP. Furthermore the research methods employed also enable the four research objectives to be incorporated within each of these methods, where appropriate, to aid in achieving these objectives. The data emerging also enabled new concepts, theories and themes to be developed (Bryman, 2016; Veal & Burton, 2014). The mixed-methods also enabled different perspectives to be examined and therefore create links between any emerging themes, adding

value and validity to these concepts and themes (Bernard, 2013; Crowther et al, 2015; Hart, 2005; Perri & Bellamy, 2012). Each aspect of the research methodology will be examined in turn with the findings presented in three distinct chapters, and the themes and links outlined and significance outlined within the discussion chapter (chapter 8).

Chapter 5

Findings and Analysis Part 1: Charity Event Fundraising Economic Impact

Introduction

This chapter is the first element of the field research undertaken which entails a secondary data review of 'grey' literature (Flick, 2015), specifically examining and analysing charity reports and accounts. The research conducted within this chapter aligns with objectives two and four for this research. The research undertaken is designed to clearly assist in contextualising events in particular relation to scale, scope and economic values. Furthermore a substantial quantity of field data has been generated exploring and examining the potential economic values of charity fundraising events.

As outlined within the literature review, attempts to accurately quantify the economic impact of events is hugely complex resulting in speculative estimations based on the data available (Allen et al, 2011; Crompton & McKay, 1997; Dwyer & Jago, 2012; Getz & Page, 2016; Mules & McDonald, 1994; Raj et al, 2013; Shone and Parry, 2013). Bowdin et al (2011), Mair and Whitford (2013), Ramchandani & Coleman (2012) and Mules & McDonald (1994), among others, outline that it is predominately major and mega events that are examined to determine their potential economic impacts (as well as social, environmental and political impacts) for the host country. These impact reviews, however, are often examined in isolation to the event industry or sector, providing only a limited one off event review, rather than a holistic representation of the sector.

Over the last 20 years the event industry and sectors have attempted to review and report on the impacts that events and event sectors are having, in particular the economic impacts. As previously outlined organisations like BVEP are amalgamating a number of industry reports in order to produce a holistic view, from a UK context, of the potential economic value that numerous sectors of the events industry possess, as well as predicting future trends and economic values for these sectors (Bladen et al, 2012; Crompton & McKay, 1997; Dwyer & Jago, 2012; Mules & McDonald, 1994). However, with an incalculable numbers of events taking place annually, such as festivals, corporate events, conferences, exhibitions, sporting events, weddings, personal events, hospitality events, and charity fundraising events (IFEA, 2012), it is understandable why researchers and practitioners might be deterred from attempting to provide new contexts and economic values for the event industry and event sectors.

The BVEP (2017) are one of the leading industry bodies that are actively analysing and reporting on the various events sectors and presenting the economic impacts of these sectors. By examining the BVEP (2017) data presented, as seen in table 5.15, it is clear that currently nine event sectors

are represented. But, as outlined in the literature previously there are other event sectors that are currently overlooked, which include weddings, event education and charity fundraising events. This research is concerned with charity fundraising events and its potential event economic impact. In the last 10 years there have been a growing number of reports on the economic impacts of the charity sector, including from event fundraising such as the Event Fundraising Monitor: What's next for Events (2013), Fundratios reports (2001-2013), and Charity Financials (2017 & 2018). Critically though these fundraising reports are currently not viewed or connected to the events industry as a whole, either academically or from a practitioner perspective. This means that there is a gap in the literature concerning the economic value that charity fundraising events represent. By demonstrating the potential economic value and impact of charity fundraising events it is possible to alter the perception of these events as being of critical importance to both the charity sector and event industry as a whole.

| Sector | Economic Value |
|-------------------------------------|-----------------------|
| Conferences and meetings | £19.2 billion |
| UK Exhibitions and trade shows | £11 billion |
| Global Exhibitions by UK Organisers | £2 billion |
| Sporting events | £2.3 billion |
| Music Events | £2.3 billion |
| Incentive Travel | £1.2 billion |
| Corporate hospitality | £1.2 billion |
| Outdoor events | £1.1 billion |
| Festivals and cultural events | £1.1 billion |
| Total | £41.4 billion |

Table 5.15 adapted from Opportunities for Global Growth in Britain's Events Sector (2017, pg 4).

As previously discussed the BVEP approach is to analyse the data and reports that are generated by the differing event sectors and then incorporate these within an industry overview. The BVEP also outline that these are estimates based on differing sample sizes from each sector, many of which are relatively small, and that the findings are designed to be representative of the whole sector. Within this research the charity fundraising event data that is examined also represents a small sample but critically is in keeping with the methodological approach and sample sizes of BVEP and the numerous industry reports. This means that any findings can be confidently deemed

as being representative of the charity sector and provide an economic estimate for charity fundraising events that can align to the other event sectors already promoted by BVEP.

Given a reported 700% increase in charity fundraising events and doubling of participant numbers since 2007 (Event Fundraising Monitor: What's next for Events, 2013) there is some, if limited, practical research taking place. Unfortunately this is currently a one off report by Active Network and Just Giving with no follow up reports or data provided in the last ten years on the trends and statistics highlighted. This demonstrate the disparate nature of reporting currently in the charity sector. Similarly organisations such as Just Giving (2017) and Virgin London Marathon (2017) also promote that increases in charity event fundraising and event participation has increased in recent years but again these reports are linked to the organisational context rather than the charity sector as a whole. The recent reports by Charity Financials (2017 & 2018) are one of the very few contemporary reports to put charity fundraising events into any context. The reports examined the income streams of the top 100 UK charities in 2017 and again in 2018, and reported that events accounted for 2% of all income in 2017, and 2.4% of all income in 2018. Similarly the 'Closing the Loop' report (based on over 600 charities participating) revealed that 84% of charities "have seen income from events rising or staying the same" (IoF & Blackbaud, 2015, pg 6). This report also outlined that charities are reporting that "events account for 25 – 50% of overall annual income" (IoF & Blackbaud, 2015, pg 6) and that charities are increasing the number of events year on year as a result.

The Fundratio reports (2001 -2013) have also revealed that since 2005 charity fundraising events have become a specific fundraising strategy and tool for charities. During the period of 2005 to 2013 charity fundraising events have been estimated to generate between 3% and 9% of all charitable income (Fundratio reports 2005 -2013). These Fundratio reports are, however, based on exceptional small samples sizes (often less than 30 charities participating) but are still accepted as an industry benchmark report for identifying the diverse income streams for charities (IoF, 2017d). All of these reports aid in highlight how events are becoming strategically more important for charities and links to the role that these events play in converting attendees and participants onto the donor journey (Barker et al, 2011; Connolly & Hyndman, 2013; Cox, 2017).

Economic Impact Findings for Charity Fundraising Events

Given this current context of a limited perspective of economic data regarding charity fundraising events it was determined to investigate the potential economic value of charity fundraising events. In order to accomplish this a review and analysis of charity economic data was undertaken by examining annual reports and annual accounts produced by a diverse range of charities which were readily available to the public (by law). The intention, as outlined in the methodology section, was to review these accounts (secondary data) to determine if charity fundraising events were specifically measured and if so what economic value these fundraising events had as part of the charities income streams. It was also aimed to determine if these fundraising events income are increasing and what the potential percentage this represented in terms of the overall income for the charity. The charities were selected by two methods. The first was to examine the Top 100 charities by income as outlined by the Charities Commission. The second method was more of a purposive sampling to include any charities that were being examined via the interviews undertaken with event fundraising personnel. In total 120 charities have been examined. The data available also enabled the researcher to examine reports and accounts from the last five years, providing a more longitudinal approach as well as the ability to examine any trends that may emerge.

In total over 600 annual reports and accounts from the 120 charities were carefully scrutinised to establish if there was any clear data provided for fundraising activity that was outlined as an 'event' or as 'event fundraising'. These reports contained very specific breakdowns of the income and expenditure for each charity, and often in comparison with the previous year's performance. Alongside this financial detail there was also a narrative outline of event fundraising activities and income which was highlighted in many of the annual reports. This meant that for those charities which did not explicitly report event activity in their annual accounts an estimate could be established from the specific financial data outlined in the report narrative. By reviewing both the annual accounts and annual reports, this aided the researcher in generating very specific economic estimates where the income from charity fundraising events was reported. For those charities that did not specifically report in their accounts on events activities a conservative economic estimate was presented which factored in the financial data on events which was outlined within the narrative of the annual report. The costs for generating funds, including events, was not examined as this was deemed to be outside the scope of the overall research question.

When examining these reports and accounts there were a number of ways in which the data was determined due to the detail that was (or was not) provided. For example out of the top 10 charities examined (in terms of income) only two of these charities had conducted any fundraising events – Cancer Research UK and Oxfam – the other eight had their income coming from investments, grants or payment for services. It was therefore important to develop a key to aid in highlighting how the data was developed and examined. Table 5.16 provides an outline of the keys used and their meaning.

| Key | Meaning | Number of Charities |
|------|---|---------------------|
| * | Exact Data on Events provided (including Volunteer / Community Events) | 50 |
| ** | Estimated from overall data presented | 17 |
| *** | Conservative Estimate from data provided in annual report narrative | 7 |
| **** | No clear financial data available but events are key to fundraising strategy as outlined in annual report narrative | 7 |
| # | No events or fundraising activities - donations are linked to activity and investment rather than fundraising. | 36 |
| **# | Based on Event Services provided. | 1 |
| ### | Fundraising event activities mentioned but no figures available | 2 |

Table 5.16 Charity Income Data Key.

As table 5.16 outlines of the 120 charities examined 50 provided specific data on income directly from ‘fundraising events’. These events incorporated in-house events that were coordinated and delivered by the charity as well as events that were run by their volunteers, community and third party events (such as participating in the London Marathon and similar challenge events). These distinct type of events used by the charities were in keeping with the Typology of Charity Events as developed within this research, supporting further the accuracy and validity of this proposed typology. This new typology represents a contribution to knowledge in context to charity fundraising events and the events literature. There were also an additional 24 charities where the amount was estimated based on the figures provided within the accounts as well as within the annual report narrative. Whilst these were estimated the figures are based on the information provided and highlighted that the events being delivered comprised of community activity, corporate activity and fundraising activity. Whilst not all of these directly outline ‘events’ per se it is recognised within the annual reports and accounts that these fundraising activities relate to events. It is well documented that many community groups and corporate partners regularly undertake events as a key part of their fundraising strategy in order to create a social value, enhance the charities brand and objectives and to also raise funds (Higgins & Lauzon, 2002; Pitts, 1997; Webber, 2004).

There are also seven charities which do not provide any clear data on their fundraising activities within their accounts and instead regard all income as 'donations', 'appeals' or 'community'. There is, however, specific (and often significant examples) of event fundraising activities and monies raised within the annual report narrative. It is this data that has been extrapolated to provide a modest and very conservative figure on income generated via event fundraising. The actual income raised by events for these seven charities is likely to be significantly higher. Lastly there were an additional seven charities that provided no financial data within either the accounts or annual report (by way of examples) but outlined that events play a part in their fundraising strategy. Of the remaining three charities, one provided event services and received income via this approach as well as its own fundraising events. The two final charities outlined event activities but not as a fundraising tool, and hence why these are included separately from the seven that do use it as a fundraising tool.

Approximately one third of the charities examined (36 in total) did not undertake any event activity due to the nature of the charity. These organisations raised their funds predominately via investments, interest on investments, grants or via fees for services (such as medical or educational services). It is useful to examine and provide this data, as it demonstrates that not all charities are designed or created to work in the same context, although public perception of charities is that they are predominately funded via public support and public donations (Etherington, 2017; McGregor-Lowndes & Wyatt, 2017).

In order to develop an overall estimated income figure for event fundraising it was important to look at the charity from a holistic perspective. Five years of data were selected via the annual accounts and annual reports that were accessible via the Charity Commission website and examined the reports from 2011/12, 2012/13, 2013/14, 2014/15 and 2015/16. The data examined and incorporated into the master table (appendix 4) included the total income for that year, the amount raised via events for that year, and the percentage that event income represented in terms of the total income for the year. The current number of reported volunteers associated with the charity was also recorded as listed by the Charity Commission data for each charity. This data was then broken down to examine different contexts and the resulting tables (as presented in appendix 4) examine a number of perspectives. Firstly all charities that undertake events activity (estimated as well as specific data); charities which specifically provide data on event fundraising as a part of their income stream; and charities with less than £10 million turnover, as these represent over 99% of all charities in the UK.

In regards to the sample size the 120 charities being examined only represent 0.0007% of the charities in the UK based on the current number of 167,000 registered charities in England and Wales (Charity Commission, 2017b). Despite a potential perception of 120 charities being viewed as a very small sample size the charities are representative of the charity sector as a whole as it includes an array of organisations which include educational establishments, religious organisations, medical charities, children's charities, animal related causes, armed forces charities, governing bodies, and legal and human rights institutions. The inclusion of 120 charities within the sample is four times larger than the average sample size of the Fundratio reports (2001 – 2013), and 20% larger than the Charity Financial reports (2017 & 2018). Within this 120 charity sample are a varied, and often complex income streams, which these charities undertake (as previously outlined). Of the 120 charities examined 68.3% undertake charity event fundraising activity. The data also recorded the number of volunteers that aided and supported the charities. From the 120 charities examined there were 895,146 volunteers, and for those 82 charities who outlined events and fundraising activity 789,220 are listed. This demonstrates the importance of volunteers in a charity event fundraising capacity as the majority of volunteers are linked to charities that undertake events (Anheier, 2014; Goldblatt, 2011; NVCO, 2017; Sargeant & Jay, 2014).

Table 5.17 represents the overall financial data from all 120 charities examined and includes: an overall income perspective; event only income perspective; charities with over £10 Million annual income (96 in total); charities with event fundraising data (82 in total); charities with specific event fundraising data (50 in total); and charities with under £10 Million turnover (24 in total). The full details for each of these sections and charities are available in appendix 4.

When examining the data presented in table 5.17 there are a number of clear trends that are apparent. Firstly the overall income and value for the charity sector represented increases year on year from £14.029 billion in 2011/12 to £16.555 billion in 2015/16. Whilst this only represents 120 charities this rise in overall income is in keeping with the increases recorded by the Charity Commission (2017a) for the entire charity sector during the same period (outlined in table 5.18). This economic value has increased in income for charities over the last 15 years from £23.74 billion in 1999 to £73.11 billion in 2016. During this same period the number of charities has fluctuated slightly between 159,840 (2000) to a high of 169,297 (2007) to the current number of 167,109 (Gov.uk, 2017). This charity sector data aids in providing reliability for this research data as it clearly links to the industry reports, growth and trends.

| Charity Info | Total income for 2015/16 in £millions | Total income for 2014/15 in £millions | Total income for 2013/14 in £millions | Total income for 2012/13 in £millions | Total income for 2011/12 in £millions | Amount raised through events £millions 15/16 | Amount raised through events £millions 14/15 | Amount raised through events £millions 13/14 | Amount raised through events £millions 12/13 | Amount raised through events £millions 11/12 | Percentage of total raised via events 15/16 | Percentage of total raised via events 14/15 | Percentage of total raised via events 13/14 | Percentage of total raised via events 12/13 | Percentage of total raised via events 11/12 |
|--|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|--|--|--|--|--|---|---|---|---|---|
| ALL 120 Charities full economic data | 16,555,583 | 16,130,910 | 15,601,146 | 14,821,147 | 14,029,422 | 810.54 | 793.16 | 719.97 | 705.14 | 662.451 | 4.90% | 4.92% | 4.61% | 4.76% | 4.72% |
| Charities with over £10 Million income (96) | 16,393,295 | 15,979,751 | 15,388,849 | 14,317,266 | 13,629,024 | 776.74 | 757.62 | 678.88 | 657.08 | 619.82 | 4.74% | 4.74% | 4.41% | 4.59% | 4.55% |
| Charities with Event Fundraising Data (82) | 6,557,416 | 6,385,871 | 6,214,395 | 5,694,908 | 5,657,734 | 810.54 | 793.16 | 719.97 | 705.14 | 662.451 | 12.35% | 12.42% | 11.59% | 12.38% | 11.71% |
| Charities with Specific Event fundraising Data (50) | 3,357,484 | 3,234,157 | 3,171,573 | 2,863,655 | 2,812,062 | 516.25 | 492.77 | 431.25 | 441.40 | 397.97 | 15.38% | 15.24% | 13.60% | 15.41% | 14.15% |
| Charities with under £10 Million income (24) | 154,402 | 147,606 | 206,885 | 141,745 | 135,039 | 34.47 | 36.25 | 41.63 | 48.68 | 43.16 | 22.32% | 24.56% | 20.13% | 34.34% | 31.96% |

Table 5.17 Charity Income Date and Event Income Data and percentages 2011 – 2016.

Furthermore whilst the number of charities has remained relatively stable the increase in income is dramatic and the trend appears to indicate that whilst the numbers of registered charities will potentially increase incrementally the amount of income will continue to grow at a faster rate. Table 5.17 also highlights that during the same period the value of event fundraising income increased from £662 million in 2011/12 to £810 million in 2015/16. This trend appears to indicate that events have become increasingly more important year on year, and equates to 4.72% of all income in 2011/12 to 4.9% in 2015/16, showing a steady incrementally growth in charity fundraising events. As an overall sector average this equates to approximately 4.78% of all income being raised from event fundraising during this five year period. These findings are significantly higher than the 2% and 2.4% presented by Charity Financials (2017 & 2018) although slightly below the 6.5% to 9.1% average as reported by the Fundratio reports (2011 – 2013). If this modest event income average percentage from these findings was applied to the entire income for the charity sector then the potential amount raised from fundraising events in 2015/16 is £3.49 billion. This would make charity fundraising events the third highest for economic impact according to BVEP's (2017) reports and forecasts.

When examining the charities that undertook events as a part of its fundraising strategy the data was more significant. For the 82 charities which specifically outlined event fundraising activity it was noted that it equated to 11.71% of all income in 2011/12 to 12.35% in 2015/16 (as seen in table 5.17 and table 5.18). These findings are higher than the 6.5% to 9.1% average as reported by the Fundratio reports (2011 – 2013). This data also included some charities where events were estimated based on the narrative figures included within the annual report but not specifically reported in the financial income breakdown within their accounts. What these figures demonstrate is that charities that undertake events as a key fundraising and brand strategy results in an economic impact for the charity of an average of 12.09% per year. Whilst the percentage of income remained relatively steady from 12.35% to 12.45% annually, the amount being raised in £millions does increase year on year from £662.45 million in 2011/12 to £810.54 million in 2015/16. This aids in demonstrating a growing economic value of charity fundraising events year on year.

From the findings it was noted that 82 charities clearly outlined in their annual reports and annual accounts that they undertake fundraising events. Furthermore within the annual report narrative the majority of these charities commented that events and event fundraising was a key marketing and fundraising activity. Whilst event fundraising was outlined approximately a third of these

charities did not provide explicit figures or data in the accounts section, and therefore these have been estimated based on the information that was provided. Table 5.17 and 5.18 (and appendix 4) therefore examines the 50 charities that explicitly outline their event and event fundraising income. According to this data there is a total income of £397.97 million in 2011/12 which increases year on year to £516.25 million in 2015/16.

| Charity Info | Percentage of total raised via events 15/16 | Percentage of total raised via events 14/15 | Percentage of total raised via events 13/14 | Percentage of total raised via events 12/13 | Percentage of total raised via events 11/12 |
|--|--|--|--|--|--|
| ALL 120 Charities full economic data | 4.90% | 4.92% | 4.61% | 4.76% | 4.72% |
| Charities with over £10 Million income (96) | 4.74% | 4.74% | 4.41% | 4.59% | 4.55% |
| Charities with Event Fundraising Data (82) | 12.35% | 12.42% | 11.59% | 12.38% | 11.71% |
| Charities with Specific Event fundraising Data (50) | 15.38% | 15.24% | 13.60% | 15.41% | 14.15% |
| Charities with under £10 Million income (24) | 22.32% | 24.56% | 20.13%* (28.36%) | 34.34% | 31.96% |

Table 5.18 Event Income as a percentage value by grouping 2011 – 2016.

In the same period the total percentage of event fundraising income (table 5.18) fluctuated in its increase from 14.15% for 2011/12, and 15.38% in 2015/16. This represents an average of 14.76% income from events each year. Given that the data from these 50 charities is reporting specifically on event activities it can be proposed that this 14.76% average is more reliable and a more accurate reflection of event income activity than the 12.09% average of the 82 charities that undertake events. This is because the data presented was estimated for 32 of these charities and was considered a conservative estimate.

The final two sets of data, as outlined in table 5.17 and 5.18, represents all the charities that have an annual income of less than £10million per year, and all those charities with an income over £10 million annually (irrespective of any event fundraising activity). It is important to examine these charities with less than a £10 million annual income as this represents 99.3% of all charities

according to the Charity Commission (Gov.uk, 2017). In 2016 the small number of charities with an income greater than £10million (1,191 or 0.7% of all charities) were able to generate income of more than £45.47billion which represents 62.2% of all charity income (as outlined in table 5.19). These large charities (some of which are included in this research) have a diverse income stream, but many do not rely on donations, fundraising or events at all (Heijden, 2013). The data for these 96 charities (appendix 4) with an income over £10 million annually highlights that fundraising events have grown incrementally over the last five years from 4.55% in 2011/12 to 4.74% for 2015/16, an average of 4.6% per year.

| Year | Total number of charities | Annual gross income £bn | Number of large charities (annual income > £10 million) | Annual gross income £bn | Proportion of total income % |
|------|---------------------------|-------------------------|---|-------------------------|------------------------------|
| 2016 | 167,109 | 73.11 | 1,191 | 45.47 | 62.2 |
| 2015 | 165,290 | 70.07 | 1,152 | 43.26 | 61.7 |
| 2014 | 164,348 | 65.72 | 1,068 | 39.44 | 60 |
| 2013 | 163,709 | 61.43 | 1,005 | 35.88 | 58.4 |
| 2012 | 162,915 | 58.48 | 958 | 33.5 | 57.3 |
| 2011 | 161,649 | 55.87 | 901 | 31.75 | 56.8 |
| 2010 | 162,415 | 53.86 | 883 | 30.1 | 55.9 |
| 2009 | 160,515 | 51.74 | 833 | 28.26 | 54.6 |
| 2008 | 168,354 | 48.4 | 747 | 25.67 | 53 |
| 2007 | 169,297 | 44.55 | 679 | 22.41 | 50.3 |
| 2006 | 168,609 | 41.26 | 627 | 20.1 | 48.7 |
| 2005 | 167,466 | 37.86 | 570 | 17.59 | 46.5 |
| 2004 | 166,336 | 34.86 | 511 | 15.84 | 45.4 |
| 2003 | 164,781 | 31.62 | 460 | 14.19 | 44.9 |
| 2002 | 162,335 | 29.45 | 421 | 13.04 | 44.3 |
| 2001 | 160,778 | 26.71 | 372 | 11.42 | 42.7 |
| 2000 | 159,845 | 24.56 | 336 | 10.27 | 41.8 |
| 1999 | 163,355 | 23.74 | 307 | 10.19 | 42.9 |

Table 5.19 Charity Numbers and income – Full Table - 1999 – 2016 (Gov.uk, 2017).

The small sample of 24 charities outlined in table 5.17 and 5.18 (as well as appendix 4) *all* rely on events as an essential part of their income stream. According to the data whilst the overall income for these charities is modest – £135 million in 2011/12 to £154 million in 2015/16 – it is the use of events that have a significant impact. According to the data these 24 charities rely heavily on fundraising events with 22.32% of income being generated from event fundraising activities in 2015/16. What is interesting though is an apparent declining trend within this data set with a decrease from 31.96% in 2011/12 dropping nearly 10% in the last five to six years. It is worth noting that the 20.13% for 2013/14 is affected by a one off grant of £60 million made to one

of these small charities. If this was removed the total for that year is actually 28.36% but is still a declining total.

The average income specifically from fundraising events over these five years is 28.3% of all income. This is in keeping with the Closing the Loop' report that commented that charities are reporting that "events account for 25 – 50% of overall annual income" (IoF & Blackbaud, 2015, pg 6). The reports and data do not present a clear reason for why this decline is occurring within these 24 charities but there are a number of possibilities. Firstly as these charities have modest incomes these can fluctuate from year to year which has a significant impact on the financial performance. The decline could also be linked to the fact that an increasing number of charities are undertaking fundraising events. This in turn then creates greater competition as well as many of these charities targeting similar target markets and audience, which in turn would reduce revenue streams for the smaller charities (under £10 million income). However, a growing revenue income stream for the charity sector overall and charity fundraising events is demonstrated in the findings presented. The findings clearly demonstrates that smaller charities in particular rely on fundraising activities to generate income, which includes events (Heijden, 2013), but the larger charities are more able to facilitate and capitalise on diverse income streams, which includes events. There is an evident pattern of larger charities being able to take greater advantage of event fundraising, due to potentially better resources available within these charities.

Given the differences in the findings from the data sets when comparing the larger charities with the smaller charities, it is clear that there is no definitive percentage emerging for event fundraising activity as there is a deviation within the results. One potential solution would be to apply two different percentage rates to the data to attempt to reach a more considered and appropriate economic estimate. If this was also analysed in context to the Charity Commission data (table 5.19) for each year then a pattern emerges.

Table 5.20 examines these two aspects for each of the years being examined by this research. The approach taken results in charities with an income over £10 million annually (96) being divided by the average percentage for events income from all the charities within this research for that specific year. The charities with an income under £10 million annually (24) is then also divided by the average percentage for events income from charities that specifically reported on event activity within this research for that specific year. The two totals are then combined to give an overall total, which is then also represented as an average percentage value for event fundraising activity.

| Charity Info | 2015/16 | 2014/15 | 2013/14 | 2012/13 | 2011/12 |
|--|---------------|---------------|---------------|----------------|---------------|
| Total value of Charities with over £10 million income (in £Billions) | 45.47 | 43.26 | 39.44 | 35.88 | 33.5 |
| Total value of Charities with under £10 million income (in £Billions) | 27.64 | 26.81 | 26.28 | 25.55 | 24.98 |
| Average % of event income based on Charities with over £10 Million income | 4.74% | 4.74% | 4.41% | 4.59% | 4.55% |
| Average % of event income based on Charities under £10 Million income | 22.32% | 24.56% | 28.36% | 34.34% | 31.96% |
| Total for events for charities over £10million | £2.16 Billion | £2.05 Billion | £1.74 Billion | £1.65 Billion | £1.52 Billion |
| Total for events for charities under £10million | £6.17 Billion | £6.58 Billion | £7.45 Billion | £8.77 Billion | £7.98 Billion |
| Grand Total | £8.32 Billion | £8.64 Billion | £9.19 Billion | £10.42 Billion | £9.51 Billion |
| Grand Total % | 11.38% | 12.33% | 13.98% | 16.96% | 16.26% |

Table 5.20 Estimating the Economic Value of Charity Events.

For example in 2015/16 a 4.74% was applied to the charities (from the 2016 results) with more than £10million annual income, and 22.32% applied to all those with less than a £10million annual income and an estimated total was calculated as follows:

$$£45.47 \div 100 \times 4.74 = £2.16 \text{ Billion}$$

$$£27.64 \div 100 \times 22.32 = £6.17 \text{ Billion}$$

$$\text{Grand total} = £8.32 \text{ Billion}$$

This £8.32 billion represents 11.38% of all income stemming from event fundraising activities for that year. This method was applied for each of the years examined within this research and is recorded in table 5.20. There is a clear trend of events being an important economic income stream but that this appears to be dropping year on year when looking at the percentages and calculations. This is in spite of the fact that the research undertaken demonstrates a financial increase year on year (as shown in table 5.17 and in the data in the appendix 4). One of the key reasons for this discrepancy is that whilst the value of events has increased incrementally year on year, the overall value of the charity sector has increased far more dramatically. This provides a perception of a drop in the percentage of event fundraising value in this context, whereas in fact the percentage drop is due to the overall income increasing and charity fundraising events not increasing at the same rate. There is clear data in the findings that supports that the income from events is increasing in real terms each year. The data for charities with over £10 million annual income also show a year on year financial and percentage increase and it could be the size of

these charities and their ability to undertake far larger and more sophisticated events that help them maintain this increase. The larger charities are also more likely to have larger fundraising teams, resources available, as well as volunteer and community teams in place to also support these activities. Smaller charities by comparison have less personnel to undertake the size and scale of events as their larger competitors.

Summary

This secondary data research of 'grey' literature concerning charity reports and accounts aligns with objectives two and four for this research. The findings and conclusions drawn with this chapter have clearly assisted in contextualising events in particular relation to scale, scope and economic values. Furthermore a substantial quantity of field data has been generated examining and demonstrating the economic value of charity fundraising events. Overall from the findings a clear assumption can be made from all the data that has been examined and presented.

Irrespective of the perceived drop in the percentage value of events over the last few years, it is evident that event fundraising is a key income stream for charities (Cox, 2017; Webber, 2004), with two-thirds of those examined undertaking a variety of event activities. Furthermore an economic value for these charity fundraising events has been developed, and has been demonstrated to be in the £billions. These findings aid in developing new context and understanding for charity fundraising events within the wider events context. As such this also provides a new contribution to knowledge regarding both charity fundraising events and also the wider economic impact of the events industry.

The overall percentage of income from events and event fundraising can be calculated at a modest, and potentially conservative, 4.74% (for 2015/16) to a high estimate of 22.32% for the same period. What is also evident is that the smaller the charity the more important the reliance on events and event fundraising becomes. Given that 99.3% of all charities currently have an income less than £10million annually (Charity Commission, 2017a; Gov.uk, 2017) it could be argued that the overall income percentage for events could be at the higher end of 22%. Without a change in charity governance requiring more specific and explicit detail of income streams that are reported (to include events as a separate entry), it will only ever be an estimated figure.

In terms of the findings presented and discussed here, it is reasoned that a value of 10% can be applied for event and event fundraising activity across the charity sector. This is posited from the findings as outlined in table 5.20 and represent a conservative economic estimate based on this

data by splitting the income between those charities with an income of over £10million and those with less than £10 million annually. If an average of 10% was applied to the charity sector over the five years examined then it would provide an annual economic impact of £5.8 billion in 2011/12, £6.14billion for 2012/13, 6.6billion in 2013/14, £7billion for 2014/15, and £7.3billion for 2015/16. This also highlights a growth year on year, in line with the growth of the charity sector, and in line with the actual real term increase year on year for event fundraising income from £662 million to over £810 million for the charities examined and representative of the charity sector. This 10% economic estimate is significantly higher than the 2% and 2.4% presented by Charity Financials (2017 & 2018) and slightly above the 9.1% average as reported by the Fundratio report (2013) but less than the 25% as outlined by IoF & Blackbaud (2015). If this 10% was applied to the BVEP (2017) data on event sectors it would appear third in the list and increase the overall value of the event industry to nearly £50 billion annually, as demonstrated in table 5.21

| Sector | Economic Value |
|-------------------------------------|-----------------------|
| Conferences and meetings | £19.2 billion |
| UK Exhibitions and trade shows | £11 billion |
| Charity Fundraising events | £7.3 billion |
| Global Exhibitions by UK Organisers | £2 billion |
| Sporting events | £2.3 billion |
| Music Events | £2.3 billion |
| Incentive Travel | £1.2 billion |
| Corporate hospitality | £1.2 billion |
| Outdoor events | £1.1 billion |
| Festivals and cultural events | £1.1 billion |
| Total | £48.7 billion |

Table 5.21 adapted from Opportunities for Global Growth in Britain's Events Sector (2017, pg 4).

Whilst an exact economic estimate is complex to accurately determine, the findings do clearly demonstrate that charity fundraising events are widely utilised by charities. Furthermore revenue from these fundraising events are increasing year on year (in real terms) and as such charities are increasing the number of fundraising events (Coz, 2017; IoF & Blackbaud, 2015). This demonstrates the importance of charity fundraising events within both the charity sector and events industry as whole. This is despite the fact that charity fundraising events are currently overlooked in the majority of the event literature as well as the event industry reports. The

findings also represent an opportunity for further research that would be a more expansive study encompassing at least 200 charities. These would be broken down into charities with an income over £10million annually and at least 100 charities with an annual income under £10million. The research should also be longitudinal to encompass ten years of economic data as this would be able to determine more accurately the trends and economic impacts that have been revealed within this research.

Chapter 6

Findings and Analysis Part 2 - Event Industry Survey

Introduction

As outlined and discussed in the methodology the Event Management Survey was designed to capture quantitative data from event industry professionals from across the event industry, encapsulating several event sectors including charity event fundraising professionals. The survey was designed to align with all four research objectives and will explore, investigate and recontextualise event management processes. The findings will also demonstrate that this is actually a complex multi-layered event process rather than the serial and linear representation typical within the current literature. Furthermore the survey examines and contextualise events in particular relation to scale, scope and economic values. Additionally notions of 'community' within the events industry will also be examined. And finally through the survey an array of field data will be generated to examine the processes, practices and economic values present within the event industry, and particularly within charity fundraising events.

The design and implementation of the survey was to firstly align with the objectives and secondly to be as effective and efficient as possible to complete. This would aid in increasing the number of responses, whilst ensuring an appropriate level of insight into the event industry, practices, processes, characteristics and traits was captured. In total fifteen questions were developed (appendix 2). The questions were created and designed to complement the questions used in the in depth semi-structured interview questions (outlined in chapter 7). This will enable cross referencing and analysis between these two methodologies (Saunders et al, 2012).

As outlined in the methodology whilst the overall population of event professionals is estimated to be 530,000 (BVEP, 2014) only a small percentage of these were sought to participate to represent the population (Fox et al, 2014; Veal & Burton, 2014). It was estimated that 150 minimum responses were required from a sample of 5,300 event professionals (1% of the entire estimated event workforce). This represented a required response rate of 2.83% in order to achieve this minimum threshold. In total 215 complete responses were received to the survey and as such this equated to a 4.06% response rate, 1.23% above the minimum acceptable response rate required for this survey (Fox et al, 2014; Veal & Burton, 2014). Whilst 215 survey responses reflects only a small sample of the entire population being examined (outlined as being 530,000 event professionals in the UK as highlighted by BVEP, 2014) it provides a confidence interval of $\pm 6.68\%$ with a confidence level of 95% (Fisher, 2007; Veal & Burton, 2014; Wisniewski, 2009). As outlined in the methodology for each of the questions in the survey the confidence interval (margin of

error or MoE) will be examined to determine its validity in terms of representing the event professional population. For some of the cross-tabulations this will also be used if and where appropriate. To aid in this a 'sample size calculator' will be used via the survey system website (surveysystem.com/sscalc, 2012). The confidence levels and margins for error for the completed surveys for this research are outlined in table 6.21.

| Finding from Survey | 95% confidence interval |
|----------------------------|--------------------------------|
| 50% | ± 6.68% |
| 40% or 60% | ± 6.55% |
| 30% or 70% | ± 6.12% |
| 20% or 80% | ± 5.35% |
| 10% or 90% | ± 4.01% |
| 5% or 95% | ± 2.91% |
| 1% or 99% | ± 1.33% |

Table 6.21 Confidence intervals based on 215 responses.

Each question aligns directly with one or more of the four objectives of the research. These will be outlined in due course and alongside each question (where appropriate) to aid in demonstrating how the overall research question and objectives are being met. It is essential to note that the first six questions are all aligned to objective two and aid in contextualising events in particular relation to scale and scope.

Question 1 – Gender

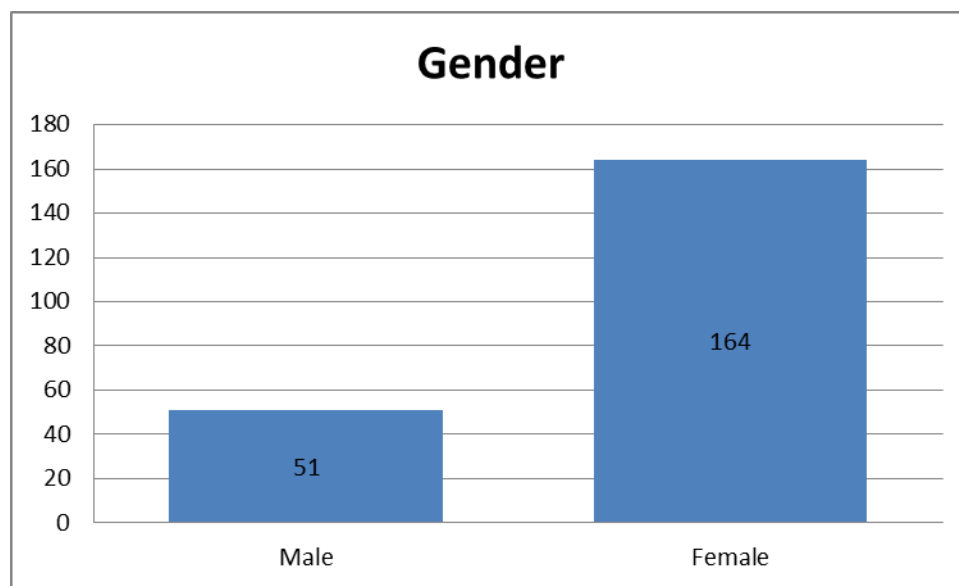


Figure 6.36 Question 1 - Gender

The first two questions posed were demographic in nature, determining the gender and age of the participants. In terms of the gender split it was 76% female compared to only 24% male (with a $\pm 5.71\%$ MoE). This is in keeping with previous industry surveys and findings, such as ‘The Event Paycheck’ survey (2015), where more than 68% were female (based on 15,000 responses), and the Event industry Report 2017 which reported 66% of 811 respondents being female. The event industry has a predominately female workforce, but this bias is not generally reported within the academic literature, other than in respect of volunteering (Anheier, 2014; Bussell & Forbes, 2002; NVCO, 2017). Walters (2017), Thomas (2016) and Lee and Goldblatt (2012) have more recently outlined that the event industry has a significant gender imbalance and is predominately female orientated who make up over 75% of the event work force but with males dominating the senior roles. Thomas (2016) also highlights that between 80-90% of all event graduates in the UK are also female. These findings help to support this perspective of a gender imbalance and a predominately female workforce.

A potential reason behind this significant gender imbalance is possibly due to two factors. One is that the role of events was for many years subsumed into activities which have been dominated by women for decades (Dale, 2017). There is a link between women volunteering historically, developing and honing a variety of specialised skills, which has evolved into women being better suited to working on events (Dale, 2017). As events has emerged as a specialist skill set and profession in its own right, it is only natural that women have followed into this emerging industry

and fulfilled these roles (Dale, 2017). The second potential reason is that many of the skills required to be an effective and efficient event professional are more in tune to a woman's skills set than a man's (Dale, 2017). For example Bowdin et al (2011) highlight a variety of skills such as technical ability, social interactivity and sensitivity, motivational and leadership abilities, decision making and conceptual skills (among others). As a combination of skills, women are more likely to possess these array of skills compared to their male counterparts (Dale, 2017). Despite this female dominated industry there is still a gender imbalance that persists at the higher level of management, which is currently male dominated (Dale, 2017; Thomas, 2016; Walters, 2017).

Question 2 – Age

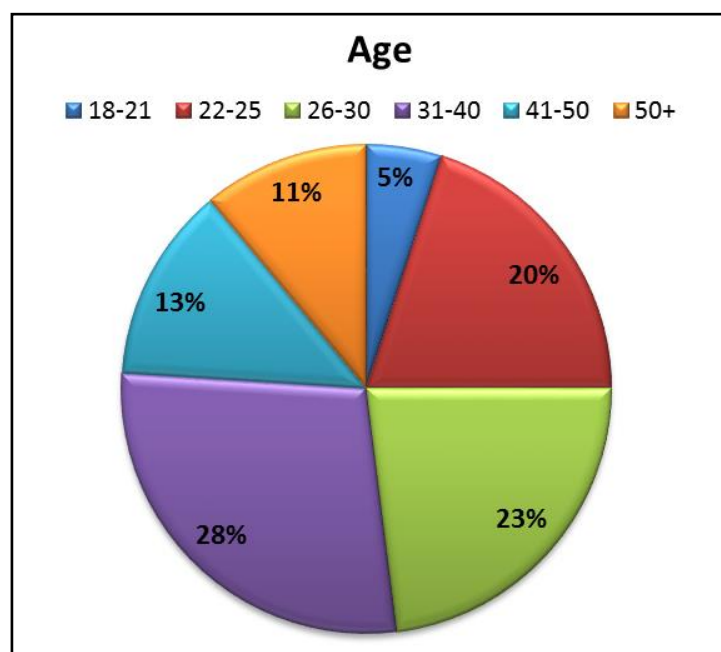


Figure 6.37 Question 2 – Age.

As with the gender findings the age demographic is also in keeping with previous event industry surveys. The findings from this research demonstrate that 25% of respondents are 25 and under, 23% aged 26 to 30, 28% aged 31 to 40, 13% aged 41 to 50 and 13% aged 50 and over (with an MoE from $\pm 6\%$ to $\pm 4.49\%$). The Event Pay Check Survey (2015) of over 15,000 participants reported similar results with 16% of response 25 years old or less, 24% aged 26 to 30, 32% aged 31 to 40, 19% aged 41 to 50, and 9% aged 51+. It is essential to note that the results of this research survey are in line with other recent industry surveys (Event Pay Check 2015; Event Industry Salary Survey Middle East 2015; Event Industry Report 2017) which aids in validating the results presented. Table 6.22 highlights the Gender and Age by age bandings and it shows that for those aged 18 to 30 over 86% ($\pm 4.6\%$ MoE) were female, compared to 67% ($\pm 6.3\%$ MoE) aged 31 and over.

| Gender: | Age: | | | | | | Totals |
|---------|-------|-------|-------|-------|-------|-----|--------|
| | 18-21 | 22-25 | 26-30 | 31-40 | 41-50 | 50+ | |
| Male | 0 | 7 | 7 | 16 | 10 | 11 | 51 |
| Female | 10 | 36 | 42 | 44 | 18 | 14 | 164 |
| Totals | 10 | 43 | 49 | 60 | 28 | 25 | 215 |

Table 6.22 Cross Tabulation of Gender and Age by age bandings.

What is of note, however, is that as the higher age bands are reached the difference is less pronounced with 73% females aged 31 to 40, 64% aged 41 to 50 and only 56% aged 50 and over. It is clear that the gender imbalance is at the younger end of the age spectrum and a part of this could be due to the large numbers of females enrolled on event management degree programmes (and similar) compared to males, that are then entering the workforce upon completion of their degree (Thomas, 2016; Walters, 2017).

Question 3 - Education / Qualifications - Do you have a degree?

Question 3 was concerned with determining how many participants were educated at degree level or above. The results (figure 6.38) showed that 73.5% ($\pm 5.9\%$ MoE) of respondents had a degree or master's degree. Whilst the Event Paycheck Survey (2015) did not specify how many respondents had a degree there was a similar survey produced for the Middle East events industry (by the same company).

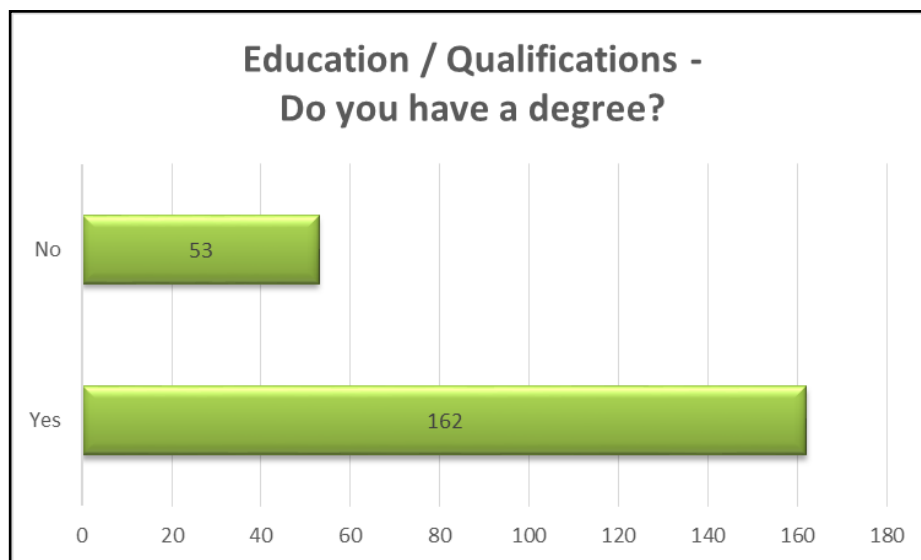


Figure 6.38 Education / Qualifications.

The 'Events Industry Salary Survey Middle East' (2014) found that 75% of the 3000 respondents had a degree qualification, which they noted was higher than the UK results for another event industry survey (which was unfortunately not explicitly specified). The 'Events Industry Salary

Survey Middle East' (2014) noted that this high percentage of degree qualified event professionals represented a link between education and ambition, with the opportunities to work in developing global events markets.

These results also reflect a growing trend in the event industry over the last 5 years with an increase in demand for event professionals to have a degree level qualification (Thomas, 2016; Walters, 2017). It also reflects a more recent and growing demand from the industry for professionals to possess a degree in events management specifically or closely related fields such as Hospitality, Marketing or Tourism (Allen et al, 2011; Bowdin et al, 2011; Getz, 2005; Lee and Goldblatt, 2012; Thomas, 2016; Walters, 2017).

3a - If yes can you please enter the subject(s) studied:

Of the 162 respondees who outlined that they had a degree qualification they were asked to specify what the subject qualification was. The results highlighted that 44% had an Events Management degree (or 29% of the entire sample surveyed, with a $\pm 6.06\%$ MoE). This is significantly higher than the 21% possessing an Events Management degree which was highlighted by the Event Paycheck Survey (2015). One potential reason for this is a bias in some of the participants who had undertaken the survey from a social media link on Facebook many of whom were university graduates and who had studied events management degrees. Even with this bias, however, it still demonstrates that the demand for events management degrees from the industry has grown (Getz & Page, 2016; Kashef, 2015; Silvers, 2007; Thomas, 2016; Walters, 2017).

Of the other responses three groups each had a 9% ($\pm 3.82\%$ MoE) share. These were graduates who had studied Marketing or Communications (an academic field which has core commonalities and synergy with Events Management), Theatre or Performing Arts (again the stage management and production management aspects of these degrees have synergy with events), and finally Classics, History or English (which are more traditional academic subjects with no clear link to events or events related skills).

Of the final 29% of participants the two biggest subjects were Business and Finance related (7%) and Sports related (6%) both of which have some synergy and cross over with events management. There was 11% of participants which had a range of different responses (such as

Biology, French, German, or Psychology). Figure 6.39 and Table 6.23 breaks down the response data by the type of subject and the number and percentage that this represents.

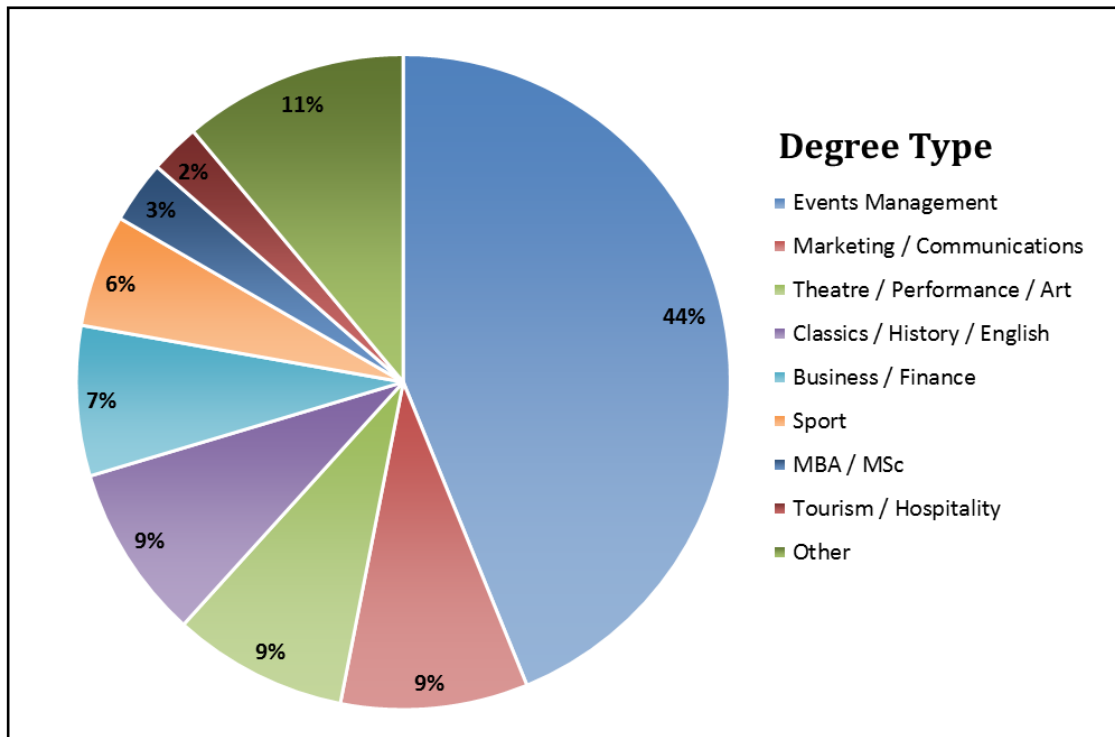


Figure 6.39 Type of Degree Qualifications.

| Degree Type | Number (%) |
|------------------------------|------------|
| Events Management | 71 (41%) |
| Marketing / Communications | 15 (9%) |
| Theatre / Performance / Art | 14 (9%) |
| Classics / History / English | 14 (9%) |
| Business / Finance | 12 (7%) |
| Sport | 9 (6%) |
| MBA / MSc | 5 (3%) |
| Tourism / Hospitality | 4 (2%) |
| Other | 18 (11%) |

Table 6.23 Degree Subject breakdown

It is also worth noting (as represented in table 6.24) that the vast majority of those with a degree where aged between 22 and 40 – this represents 78% ($\pm 5.54\%$ MoE) of all those with a degree. Of those aged 41 to 50, 61% ($\pm 6.52\%$ MoE) have a degree, compared to the 52% ($\pm 6.68\%$ MoE) aged 50 and over. A potential reason behind this is the growth in the higher education sector in the last 20 years, making universities more accessible, coupled with a demand for more degree educated and skilled workforce's as industries have evolved due to advances in IT and other technologies (Allen et al, 2011; Bowdin et al, 2011; Getz, 2005; Thomas, 2016; Walters, 2017).

| Age: | Education / Qualifications - Do you have a degree? | | Totals |
|--------|--|----|--------|
| | Yes | No | |
| 18-21 | 5 | 5 | 10 |
| 22-25 | 37 | 6 | 43 |
| 26-30 | 44 | 5 | 49 |
| 31-40 | 42 | 18 | 60 |
| 41-50 | 17 | 11 | 28 |
| 50+ | 13 | 12 | 25 |
| Totals | 158 | 57 | 215 |

Table 6.24 Cross Tabulation of Age and Degree level education.

Question 4 - Current Job Role

Participants were asked to specify their current job role and 10 options were provided that were aimed at covering the majority of roles that regularly appear in recruitment advertisements across the differing sectors of the events industry. The original responses that were recorded only accounted for 64% (± 6.41 MoE) of participants attributing themselves to a job role that had been specified (as seen in figure 6.40). The remaining 36% (± 6.41 MoE) opted for the 'other' option and then listed their specific job role. On analysing these responses it was discovered that 65 of the 78 responses stating 'other' could actually fit into one of the existing nine options that had been originally presented. An additional six new options were created to reflect the new job role responses that emerged from this 'other' classification. These included 'event sales', 'event safety', 'event production / logistics', 'marketing', 'account management' and 'event coordinator' (as seen in figure 6.41).

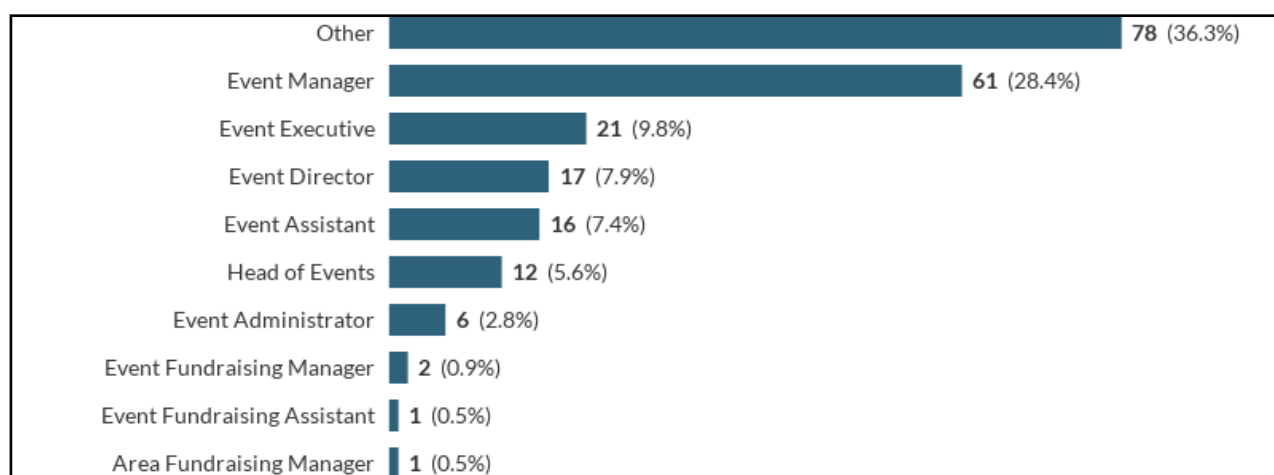


Figure 6.40 Original data responses on Job Role.

This data represents the wide and growing variety of job roles and job prospects that the event industry possess (Van der Wagen, 2007a; Van der Wagen & White, 2015). The range of roles that emerged from the 'other' text responses included event marketing (10 responses), event safety (3 responses), event sales (8 responses) and event production and logistics (8 responses). There were also several account managers (4 responses) that were listed, which reflected the growth in agencies working in the event sector. The results within this research are also in line with the diversity of job roles as highlighted in reports such as Events Industry Salary Survey Middle East (2014, 2015), State of the Industry Report (2016), and Event industry Report (2017).

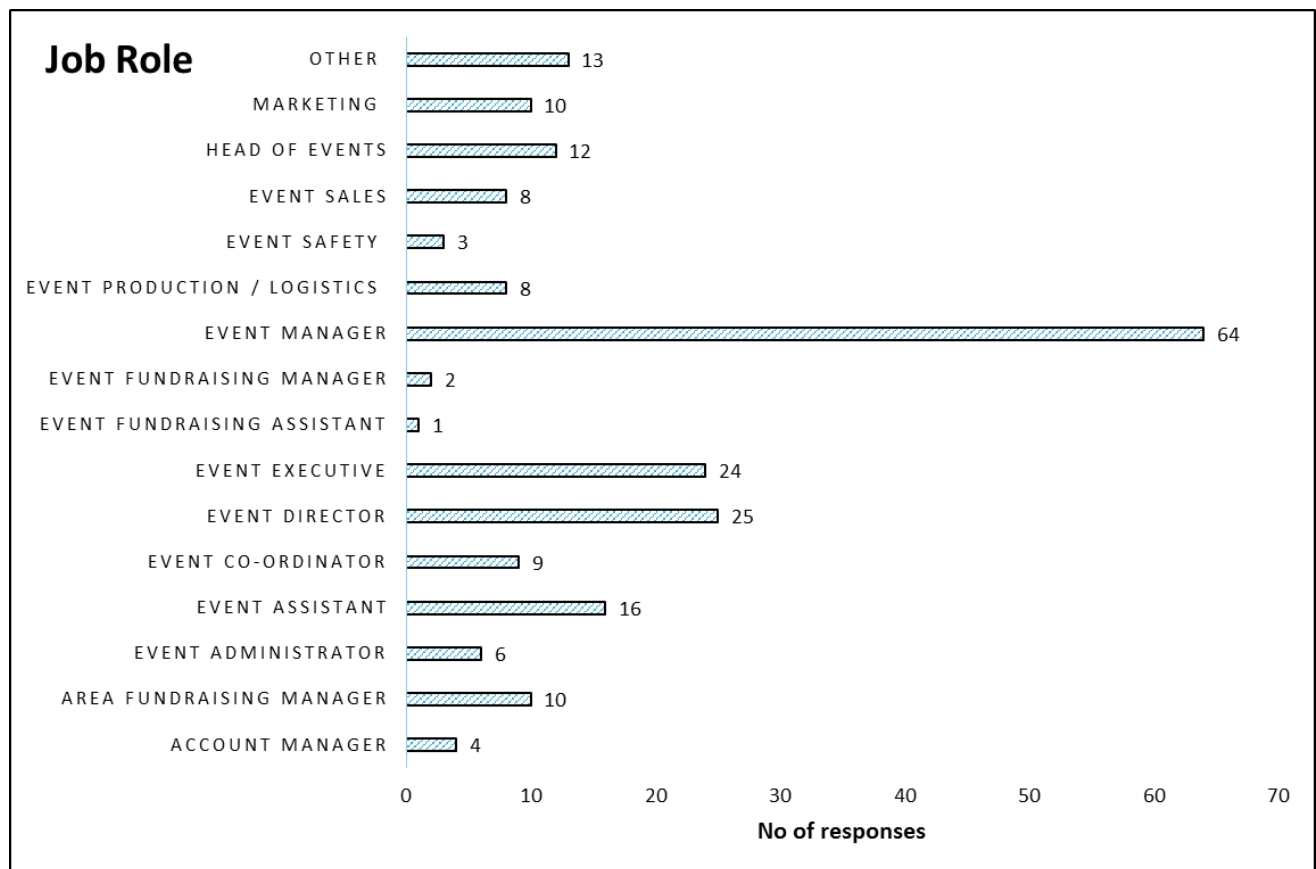


Figure 6.41 amended and updated data responses on Job Role.

Of all the responses the highest classification was the role of event manager which accounted for over 30% ($\pm 6.12\%$ MoE) of all the responses. Senior roles, such as event director and head of events, accounted for the next highest proportion (when combined), accounting for around 15% ($\pm 4.77\%$ MoE) of responses. The findings also showed that males were significantly more likely to hold a senior role, such as events manager, events director or head of events, than a junior role. For the female respondents there was a wider array of responses, which included numerous senior roles, as well as a disproportionate number of females in junior roles compared to their male counterparts. These findings are in keeping with the current gender imbalance and inequality

within the event industry (Dale, 2017; Thomas, 2016; Walters, 2017). The range of results is useful in gaining perspectives from a variety of levels (roles) for the survey on how activities are carried out and patterns of work (as examined in other questions). It potentially means there is a more balanced view being presented across the sector as a whole.

An aspect that was cross tabulated was the current job role with the degree qualification. The results (as outlined in table 6.25) highlighted that entry level and intermediate level roles (such as event assistant, event executive or event manager) were two to three times more likely to possess a degree. The reason for this, as previously outlined, is the growing demand from the event industry for graduates that have a degree, which has accelerated particularly in the last five years (Getz & Page, 2016; Ryan, 2016b; Thomas, 2016; Walters, 2017). For more senior roles (such as Head of Events or Event Director) whilst there is still more respondents possessing a degree the difference is not as stark as those of intermediate or entry level roles. This is probably linked to the average age of the respondents as to gain a senior level will take several years' experience in the industry and therefore it is probable that those currently in senior roles are less likely to have studied at university, compared to the influx of event graduates in the last 10 years (Thomas, 2016; Walters, 2017) .

| Current Job Role: | Education / Qualifications - Do you have a degree? | | Totals |
|------------------------------------|---|-----------|---------------|
| | Yes | No | |
| Event Assistant | 14 | 2 | 16 |
| Event Executive | 14 | 7 | 21 |
| Event Administrator | 4 | 2 | 6 |
| Event Manager | 42 | 19 | 61 |
| Event Director | 10 | 7 | 17 |
| Head of Events | 9 | 3 | 12 |
| Event Fundraising Assistant | 1 | 0 | 1 |
| Event Fundraising Manager | 2 | 0 | 2 |
| Area Fundraising Manager | 1 | 0 | 1 |
| Other | 61 | 17 | 78 |
| Totals | 158 | 57 | 215 |

Table 6.25 Job Role cross tabulated with Qualification

Table 6.26 cross tabulates the average age with the role classification and there is a very significant outline of senior roles being undertaken by those who are at least 31 (but most likely older). There are no respondents under 31 who hold a senior position at all (with a ± 6.68 MoE). Whilst only a small sample (215) it does represent that those working in the industry and looking

to attain senior roles need to work and develop experience, skills and knowledge in order to gain the promotion, therefore whilst a degree will be helpful, it is not the only criteria for promotion.

| Current Job Role | Age boundry: | | | | | | Totals |
|-----------------------------|--------------|-------|-------|-------|-------|-----|--------|
| | 18-21 | 22-25 | 26-30 | 31-40 | 41-50 | 50+ | |
| Event Assistant | 6 | 9 | 1 | 0 | 0 | 0 | 16 |
| Event Executive | 2 | 6 | 8 | 2 | 2 | 1 | 21 |
| Event Administrator | 0 | 0 | 3 | 2 | 1 | 0 | 6 |
| Event Manager | 0 | 12 | 22 | 17 | 5 | 5 | 61 |
| Event Director | 0 | 0 | 0 | 9 | 4 | 4 | 17 |
| Head of Events | 0 | 0 | 0 | 6 | 4 | 2 | 12 |
| Event Fundraising Assistant | 0 | 1 | 0 | 0 | 0 | 0 | 1 |
| Event Fundraising Manager | 0 | 0 | 1 | 0 | 0 | 1 | 2 |
| Area Fundraising Manager | 0 | 0 | 0 | 1 | 0 | 0 | 1 |
| Other | 2 | 15 | 14 | 23 | 12 | 12 | 78 |
| Totals | 10 | 43 | 49 | 60 | 28 | 25 | 215 |

Table 6.26 Job Role cross tabulated with age.

The findings within this research concerning the need for a degree, as well as experience and knowledge, is also reflected in job advertisements for senior roles within the events industry as well as some of the recent event industry surveys (Events Industry Salary Survey Middle East, 2014, 2015; State of the Industry Report, 2016). This will potentially change over the next few years with a greater demand for events management candidates to have at least an undergraduate degree if not higher, which has also fuelled the increase in event management degree programmes (Getz & Page, 2016; Ryan, 2016b; Thomas, 2016; Walters, 2017). There has been an emergence in the last five years for junior and intermediate roles requiring a degree and this trend will continue to feed into the senior roles, highlighting the importance of education in a highly professionalised event industry (Bladen & Kennell, 2014; Jiang et al, 2014).

Question 5 - How long have you been working in the Events Industry?

Whilst the question regarding the length of time working in the events industry serves as a minor element of some of the demographic data it does aid in confirming some observations previously made, particularly in terms of the length of time (and experience gained) in comparison to the job role. Figure 6.42 provides a visualisation of the number of years that the survey participants have been working within the events industry. It shows that the highest proportion have been working for between three and five years on average and over 90% have more than two years' experience. This is useful in establishing the credibility of the responses as the vast majority have a very good level of experience of working in the events industry, enabling them to accurately respond to the

questions posed. It is also useful to note that overwhelmingly those in the most senior positions have been working in industry for 9 years and more (as seen in table 6.27).



Figure 6.42 Length of time in Events Industry

There is also a noticeable spike (in figure 6.42) that highlights that nearly a third of respondents (28% with ± 6.28 MoE) have worked in the industry for between three and five years. When this data is examined in context to the data in table 6.27 there is a distinct correlation between the time in industry and the level of job role. Within the findings of this research there is clear evidence that the longer an individual works within the event industry the higher the role that they attain. For example there are no event assistants reported with more than 5 years industry experience, and similarly there are no head of events or event directors with less than 3 to 5 years' experience. This is in keeping with the need for developing experience in order to gain promotion (Van der Wagen, 2007b; Van der Wagen & White, 2015). Again these research findings are in line with recent event industry surveys that record similar themes emerging with role (and pay) increasing over time (Events Industry Salary Survey Middle East, 2014, 2015; Events Industry Salary Survey, 2013).

| Current Job Role: | How long have you been working in the Events Industry: | | | | | | | Totals |
|-----------------------------|--|-----------|-----------|-----------|------------|-------------|----------|--------|
| | < 1 yr | 1 - 2 yrs | 3 - 5 yrs | 6 - 8 yrs | 9 - 12 yrs | 13 - 15 yrs | 16 yrs + | |
| Event Assistant | 12 | 2 | 2 | 0 | 0 | 0 | 0 | 16 |
| Event Executive | 2 | 4 | 10 | 3 | 0 | 0 | 2 | 21 |
| Event Administrator | 0 | 1 | 1 | 2 | 1 | 1 | 0 | 6 |
| Event Manager | 1 | 5 | 24 | 8 | 11 | 3 | 9 | 61 |
| Event Director | 0 | 0 | 2 | 0 | 2 | 5 | 8 | 17 |
| Head of Events | 0 | 0 | 1 | 2 | 4 | 2 | 3 | 12 |
| Event Fundraising Assistant | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Event Fundraising Manager | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 2 |
| Area Fundraising Manager | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 |
| Other | 5 | 10 | 17 | 10 | 10 | 7 | 19 | 78 |
| Totals | 21 | 22 | 60 | 25 | 28 | 18 | 41 | 215 |

Table 6.27 Job Role cross tabulated with length of time in Events Industry.

Question 6 - What type of organisation do you work for?

Question six was focussed on examining which sector of the events industry the participants worked in. As the survey was designed to aid in providing a holistic perspective of the event industry as well as event sectors the survey was developed to capture data from a variety of these event sectors, which would include the charity fundraising events sector. The survey was also designed to enable cross tabulation of these results to be undertaken. This enabled the researcher to specifically examine any themes or trends arising from all the various sectors, including the charity sector.

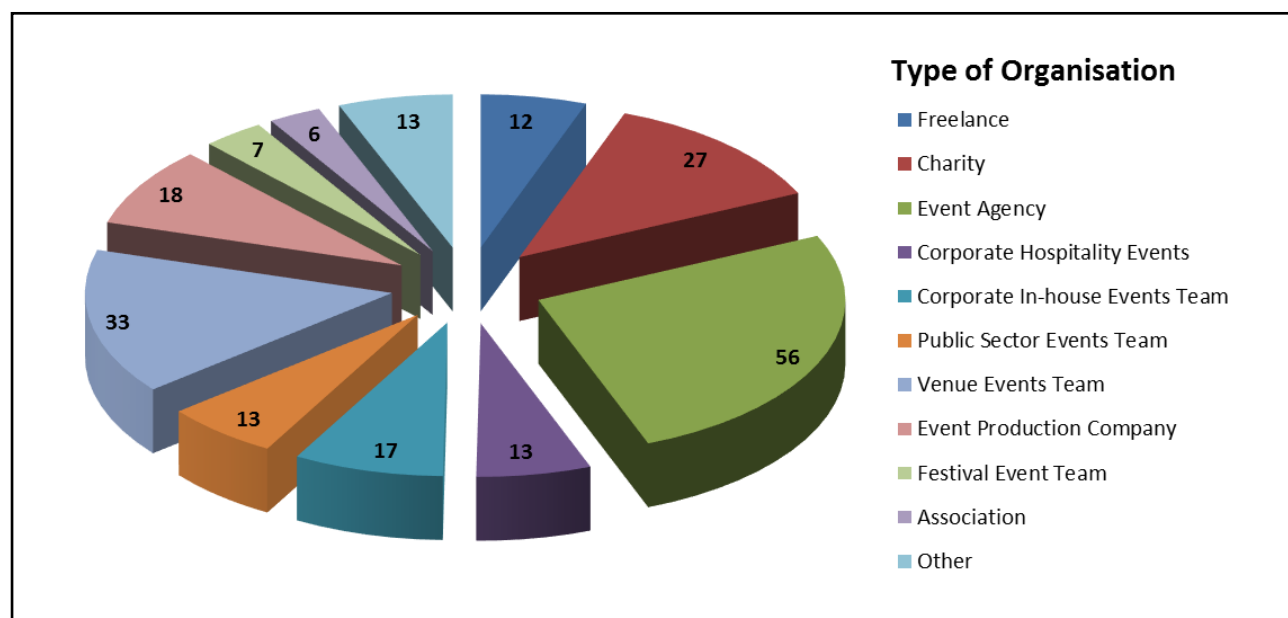


Figure 6.43 Type of Organisation.

As the survey was distributed online the researcher was able to target groups that comprised of event professionals, including charity event professionals. As the results in figure 6.43 highlight of the respondents only 27 (or 12.6%, with $\pm 4.43\%$ MoE) worked in the charity events sector. Whilst

this is a much smaller proportion than anticipated it does still enable some insight to be learned from the overall data. Additionally the survey was designed to examine core themes and test concepts within the events industry for comparison with academic literature and understanding of the events profession. Therefore by intentionally capturing a wide range of event sectors this assists in validating and supporting the concepts and objectives being examined and explored. This includes investigating the event management processes to determine if in practice they are a complex multi-layered event process rather than a serial or linear process as represented within the current literature. Furthermore these findings would provide insight into the scale, scope and economic values of events, as well as uncovering any aspects of 'community' within the events industry.

Overall the three largest sectors that were represented within the results were Event Agencies (with 56 responses representing over 25%, $\pm 5.79\%$ MoE), Venues event teams (33 responses representing 15%, $\pm 4.77\%$ MoE) and Charities (27 responses representing 12.6%, $\pm 4.43\%$ MoE). There were also several sectors that emerged from the data from the responses entered into the 'other' category. These included event production companies (18 responses), freelance event professionals (12 responses) and event associations (6 responses). Again these results link to the recent event industry surveys (Event Pay Check, 2015; Event Industry Salary Survey, 2013; Event Industry Report, 2017) and indicate the wide range of roles and organisational contexts that event professionals can work in (Van der Wagen, 2007a; Van der Wagen & White, 2015). The fact that the findings within this research are in line with previous event industry surveys aids in validating the credibility of the data within this research. Furthermore by having a wide range of event sectors represented it will enable core themes and trends to be examined from across the industry and by event sector. This will aid in providing further insight and development of new concepts that emerge as a result of these findings.

Question 7 - How many events do you work on annually?

The following five questions are inter-linked as they are focussed on examining and exploring concepts regarding the volume of events managed as well as the event processes utilised. These questions are central to the research as these are aimed at exposing some gaps in the academic literature and highlight working practices, processes and characteristics within the events industry as a whole, as well as within the charity sector. This question in particular is also aligned to objective one and four. This question examines the overall number of events that the respondents

estimated that they work on annually (figure 6.44). It is a critical question, in terms of the overall research, as the vast extent of the current academic literature does not outline or focus on the fact that the vast majority of event professionals work on multiple events annually. A more simplistic and measured view on managing events as a singular process is presented instead by many of the academics, such as Bowdin et al (2011), Getz (2005), Shone & Parry (2013), Raj et al (2013), Getz & Page (2016) and Dowson & Bassett (2015) among others, as outlined in chapter 3.

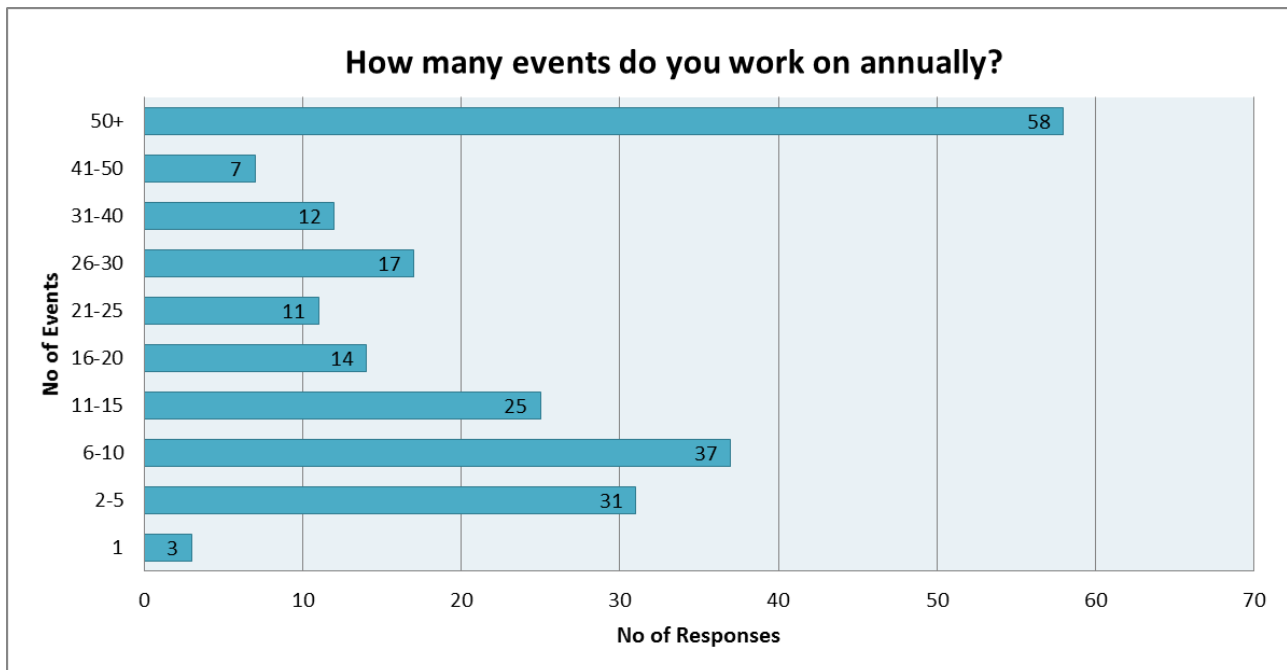


Figure 6.44 How many events do you work on annually?

This is also linked to the event management process models that are also presented within the literature, which as previously outlined (chapter 3) are linear in process and present a distinct impression of being a one-off single event process, rather than a layered multiple-event management process. Whilst it is important to explore and explain the event management processes it needs to also reflect the realities of the event industry and of the processes, practice and experiences that event professionals work within. The realities that are clearly exposed within these findings is that multiple events are being managed annually. This is not clearly explored in the current academic literature and therefore provides insight into a potential gap within the events literature.

Question seven examines the average number of events that event professionals work on annually. The findings are very stark in that only 3 participants (1.4%, with $\pm 1.57\%$ MoE) only working on one event a year. The remaining 98.6% (with $\pm 1.57\%$ MoE) are working on multiple events annually, with the highest proportion of 27% or 58 participants working on over 50 events per year (with $\pm 5.93\%$ MoE). This would mean that there would be overlap of events within the

event management process, which is currently not shown or expressed in the academic literature or event management process models. The second highest grouping of results are those that organise between two and ten events per year, and represents 31.6% (68) of responses ($\pm 6.21\%$ MoE). Overall the data shows that 84% of event professionals are working on at least six events annually ($\pm 4.9\%$ MoE). The margins for error are low enough to demonstrate with confidence that event professionals work on multiple events annually. This therefore represents new knowledge and insights in context to events management, and in particular the academic literature relating to the management of events.

| Number of events annually | Percentage of response | Number of responses |
|---------------------------|------------------------|---------------------|
| 0 events | 2.07% | 22 |
| 1 – 5 events | 25.73% | 273 |
| 5 – 15 events | 31.67% | 336 |
| 15 – 50 events | 24.22% | 257 |
| More than 50 events | 16.31% | 173 |
| Total | 100% | 1061 |

Table 6.28 Adapted from Event Manager Blog Social Media for Events Survey (2014).

The results are also in keeping with previous event industry research undertaken by Event Manager Blog (2014) and by Cvent (2015) who examined the number of events produced annually by event professionals. The Event Manager Blog (2014) results (as shown in Table 6.28) highlighted that out of 1061 responses 2% of event professionals did not organise any events annually (which may be due to their role which is a non-operational role), and that 16.3% delivered over 50 events per year.

The highest proportion representing 31.67% commented that they organised between five and fifteen events annually (Event Manager Blog, 2014). This is in keeping with the results from this research as 28.8% of participants attributed the number of annual events to also be between five and fifteen. By comparison the Cvent (2015) results (as shown in Table 6.29) show that only 25% of their 2,200 participants deliver between six and fifteen events annually. One possible reason for this slight difference is potentially the bandings that the different survey use. If Cvent (2015) had also used a five to fifteen banding then the results would have been higher by a few percent, and in keeping with the results of the Event Manager Blog (2014) and this research.

| Number of events annually | Percentage of response |
|---------------------------|------------------------|
| 1-2 events | 7% |
| 3-5 events | 18% |
| 6-15 events | 25% |
| 16-24 events | 12% |
| 25-50 events | 13% |
| 51-75 events | 5% |
| 76-100 | 6% |
| More than 100 events | 14% |
| Total | 100% |

Table 6.29 Adapted from Cvent Global Event Industry Benchmarks Study (2015).

In terms of the higher volume of events Cvent (2015) note that 25% of participants (which represents 550 event professionals) outlined that they organise more than 50 events per year. This is also in keeping with this research which shows 27% of participants manage over 50 events annually. What is interesting to note is the Cvent (2015) broke down this data further which highlights that 5% deliver between 51 and 75 events annually, 6% deliver 76 to 100 events annually and 14% deliver more than 100 events per year. This data from Cvent (2015) and from this research clearly demonstrates the extremely high volume of events that event professionals need to manage and deliver. This means that a consistent, robust and clear event management process is needed in order to ensure there are no errors and a consistency in the quality of these events (Bowdin et al, 2011; Tum et al, 2006; Dowson & Bassett, 2015). This event process would need to not only incorporate the process for managing an event from concept to delivery but also to encompass how this fits into a multiple event process, and how this is managed by the event professional. This is currently missing from the academic literature and represents the potential for new knowledge and understanding to be created.

As all events have a range of stakeholders and attendees it is imperative to maintain standards and create and meet these benchmarks. This is critical as events are now an integral and tangible aspect of a company's marketing and brand reputation (Beech et al, 2014; Berridge, 2007; Dowson & Bassett, 2015). Any drop in quality or service could have a negative impact on the company's brand and therefore potentially a financial impact through losing customers, clients or through event overspend (Raj et al 2013; Sharples et al, 2014; Shone & Parry, 2013).

The fundamental finding emerging from all of this data is that events and the event management process must be demonstrated as being a multi-event process as opposed to the current singular approach as outlined in the academic literature and discussed previously. The literature does

examine event portfolios which focus on multiple events of different types and scales that are set within a specific timeframe (Anderson et al, 2017; Antchak, 2017; Ziakas, 2014). What is critical, however, is that these portfolios are solely linked to host communities and from either a tourism or destination perspective (Bowdin et al, 2011; Getz, 20015; Getz & Page, 2016; O'Toole, 2011; Richards, 2015; Ziakas, 2014). This concept of event portfolios should now also be considered to include the multiple event 'portfolios' managed by event professionals (and their organisations), as this is a clear reflection of the management of multiple events. The findings from this research (as well as previous industry research) supports the view that event professionals manage multiple events annually, which can be likened to an event portfolio. Furthermore this management of multiple events is a clear characteristic and working method within the events industry, and as such represents a shared identity of 'practice' across the event industry, which is in keeping with a community of practice (Barros et al, 2012; Snyder & Briggs, 2003; Wenger 1998; Wenger et al, 2002; Wenger-Trayner, 2015).

Question 8 - How many events are you actively working on at present?

Whilst the Event Manager Blog (2014) and Cvent (2015) examine how many events that event professionals work on annually, they do not examine how many events that these professionals are working on currently (i.e. as a snap shot of an average number of events in progress albeit at differing stages of delivery). In fact none of the current industry or academic research examines this theme, representing a gap in the knowledge and literature. The findings from this research are in keeping with the previous results concerning the number of events managed annually, and this question also aligns to objective one and four for recontextualising the event management process and examine the practices within the event industry, particularly charity fundraising events. The findings highlight that the majority of event professionals are working on numerous events simultaneously, an aspect that is overlooked within the academic literature and the event management process models (figure 6.45).

As this multiplicity of events is the norm then the event process models in particular need to make reference to this and how it is managed. From the results of this research 11.6% ($\pm 4.28\%$ MoE) of participants were working on one or no events (7.4% and 4.2% respectively). Over 30% ($\pm 6.12\%$ MoE) of participants highlighted that they were working on between two and four events, and 20.5% ($\pm 5.4\%$ MoE) were working on between five and seven events at any one time.

Of the remaining responses over 25% ($\pm 5.79\%$ MoE) recorded that they worked on between eight and twenty events at present. Finally a further 4.6% ($\pm 2.8\%$ MoE) were working on 21 to 30 events, and 7% ($\pm 3.41\%$ MoE) were working on over 30 events concurrently. In terms of workload and volume more than 18% ($\pm 5.13\%$ MoE) responded that they were working on between 16 and 30 plus events simultaneously, which is a significant workload to manage as these events will all be at different stages of completion within an event management process.

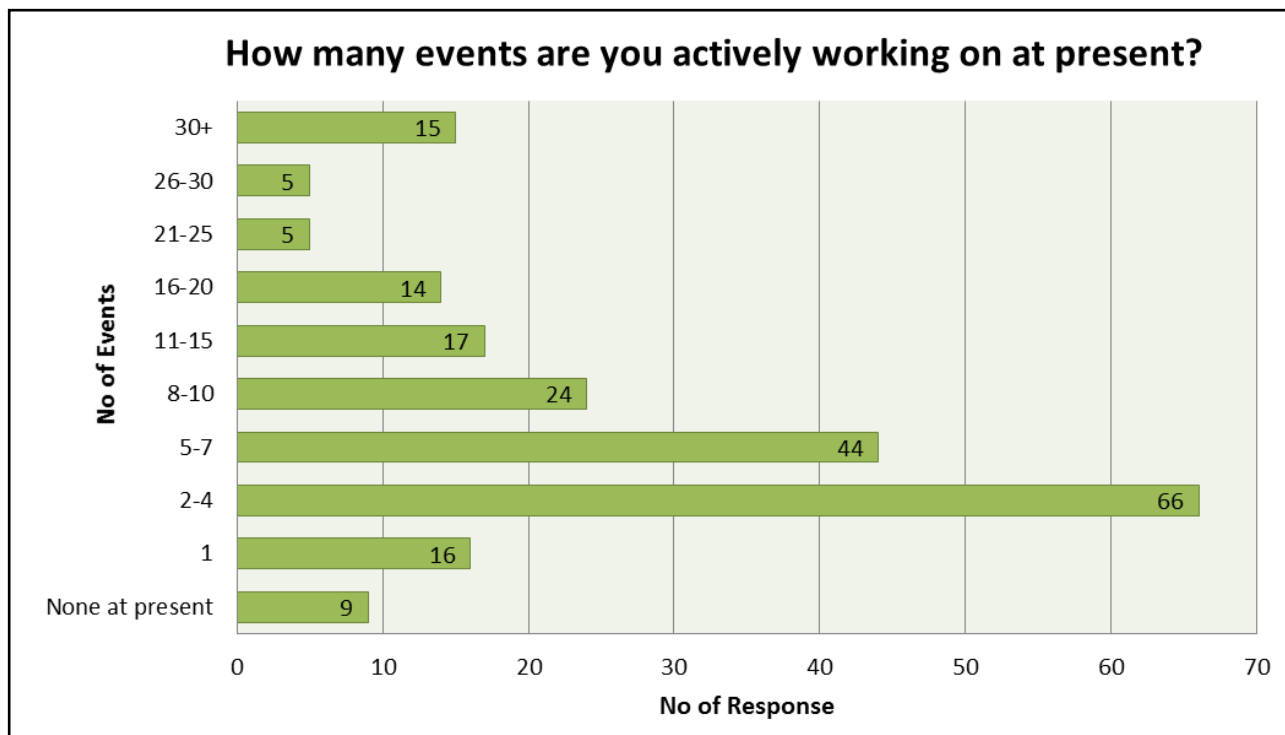


Figure 6.45 How many events are you working on at present?

When examining the cross tabulation of the number of events that event professionals work on annually in context to the number of events being worked on presently there is a clear and obvious correlation. The more events delivered annually is reflected in a higher capacity of multiple events being worked on simultaneously (and vice-versa). Table 6.30 highlights these results and there are three patterns which emerge from this data.

Firstly those event professionals working on between one and fifteen events annually are predominately working on between two and four events simultaneously. Those working on between 16 to 50 events have a wide spread of results with no clear or consistent pattern emerging other than the fact they are all (bar one response) working on at least two events simultaneously, but on average this is usually recorded as at least five or more events at any one time. Lastly those participants who work on fifty or more events annually work on at least five to ten events (28%) simultaneously but with 26% of participants reporting that they worked on over 30 events at any one time. The MoE ranges from between $\pm 3.52\%$ to $\pm 6.12\%$ providing confidence

in the results and demonstrating that within the industry event professionals are working on at least two events simultaneously.

| How many events do you work on annually: | How many events are you actively working on at present: | | | | | | | | | | Totals |
|--|---|-----|-----|------|-------|-------|-------|-------|-----|-----------------|--------|
| | 1 | 2-4 | 5-7 | 8-10 | 11-15 | 16-20 | 21-25 | 26-30 | 30+ | None at present | |
| 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 3 |
| 2-5 | 11 | 17 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 31 |
| 6-10 | 2 | 27 | 6 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 37 |
| 11-15 | 0 | 11 | 9 | 1 | 3 | 0 | 0 | 0 | 0 | 1 | 25 |
| 16-20 | 1 | 1 | 6 | 5 | 1 | 0 | 0 | 0 | 0 | 0 | 14 |
| 21-25 | 0 | 4 | 3 | 2 | 0 | 1 | 0 | 0 | 0 | 1 | 11 |
| 26-30 | 0 | 3 | 6 | 2 | 3 | 2 | 0 | 0 | 0 | 1 | 17 |
| 31-40 | 0 | 1 | 3 | 4 | 3 | 0 | 0 | 1 | 0 | 0 | 12 |
| 41-50 | 0 | 0 | 3 | 1 | 3 | 0 | 0 | 0 | 0 | 0 | 7 |
| 50+ | 0 | 2 | 8 | 8 | 4 | 11 | 5 | 4 | 15 | 1 | 58 |
| Totals | 16 | 66 | 44 | 24 | 17 | 14 | 5 | 5 | 15 | 9 | 215 |

Table 6.30 Cross tabulation of the number of events annually versus how many events currently being worked on.

When examining this data in context to the type of organisations and event sectors that the respondents work in there is some additional data emerging. Table 6.31 outlines the cross tabulation of the number of events annually versus type of organisation. Table 6.32 examines a cross tabulation of the number of events being worked on presently versus type of organisation. For the charity sector it is evident from the data presented that event professionals are working on multiple events annually, with the two largest proportions responding that they work on between two and ten events annually (48% of responses) or 26 to 50 plus events annually (48% of responses). Whilst this is a small sample it is still helpful at providing a snapshot of this charity sector and working patterns.

The largest sector that is represented in the survey results is the event agency and the results highlighted in table 6.31 show that 41.5% work on between six and fifteen events annually, with 34% working on 26 to 50 or more events annually. The busiest sector, however, is the venues event teams which has a staggering 66% of event professionals reporting that they are working on over 50 events annually. This is followed by corporate in-house event teams of whom 47% report working on more than 50 events annually. Corporate hospitality events recorded that 46% are working on more than 50 events each year. At the other end of the spectrum is the Festival Event Teams who report working on between two and ten events annually (86% of responses) and whilst only a very small sample does potentially reflect the nature of the festival sector (Newbold et al, 2015).

| What type of organisation do you work for? | How many events do you work on annually? | | | | | | | | | | Totals |
|--|--|-----|------|-------|-------|-------|-------|-------|-------|-----|--------|
| | 1 | 2-5 | 6-10 | 11-15 | 16-20 | 21-25 | 26-30 | 31-40 | 41-50 | 50+ | |
| Charity | 0 | 8 | 5 | 1 | 1 | 1 | 4 | 2 | 1 | 4 | 27 |
| Event Agency | 0 | 3 | 12 | 10 | 7 | 3 | 5 | 3 | 1 | 9 | 53 |
| Corporate Hospitality Events | 0 | 1 | 3 | 0 | 0 | 1 | 0 | 2 | 0 | 6 | 13 |
| Corporate In-house Events Team | 0 | 1 | 1 | 2 | 0 | 1 | 2 | 0 | 2 | 8 | 17 |
| Public Sector Events Team | 0 | 1 | 1 | 4 | 2 | 0 | 0 | 2 | 1 | 2 | 13 |
| Venue Events Team | 0 | 1 | 0 | 0 | 3 | 1 | 2 | 0 | 1 | 16 | 24 |
| Event Production Company | 1 | 2 | 2 | 2 | 1 | 1 | 1 | 0 | 0 | 4 | 14 |
| Festival Event Team | 0 | 2 | 4 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 7 |
| Other | 2 | 12 | 9 | 6 | 0 | 3 | 3 | 2 | 1 | 9 | 47 |
| Totals | 3 | 31 | 37 | 25 | 14 | 11 | 17 | 12 | 7 | 58 | 215 |

Table 6.31 Cross tabulation of the number of events annually versus type of organisation.

In terms of the types of event organisation and sector and the number of events being worked on simultaneously there is some additional supporting data as outlined in table 6.32. It highlights that event professionals working in the charity sector are predominately working on between two and ten events concurrently (59% of responses), with 33% reporting that at any one time they are working on between two and four events.

For the event agency the respondees reported that 72% were working on between two and 10 events at any one time, which is in keeping with the high volume of events this sector delivers on average annually. The venue event teams recorded a more even spread of results with a peak of 25% highlighting that they work on more than 30 events at any one time, again this is in keeping with the very high annual number of events undertaken. As per the previous results those working in the festival sector reported that on average 86% were working on between two and four events simultaneously, which is potentially due to the nature and added complexity within the festival sector compared to other event sectors (Newbold et al, 2015).

| What type of organisation do you work for? | How many events are you actively working on at present? | | | | | | | | | | Totals |
|--|---|-----|-----|------|-------|-------|-------|-------|-----|-----------------|--------|
| | 1 | 2-4 | 5-7 | 8-10 | 11-15 | 16-20 | 21-25 | 26-30 | 30+ | None at present | |
| Charity | 3 | 9 | 2 | 5 | 2 | 2 | 1 | 0 | 1 | 2 | 27 |
| Event Agency | 3 | 19 | 13 | 6 | 4 | 0 | 1 | 3 | 3 | 1 | 53 |
| Corporate Hospitality Events | 1 | 4 | 2 | 2 | 1 | 2 | 0 | 0 | 1 | 0 | 13 |
| Corporate In-house Events Team | 0 | 1 | 5 | 3 | 3 | 2 | 1 | 0 | 1 | 1 | 17 |
| Public Sector Events Team | 0 | 3 | 6 | 1 | 2 | 1 | 0 | 0 | 0 | 0 | 13 |
| Venue Events Team | 0 | 3 | 5 | 2 | 1 | 4 | 2 | 1 | 6 | 0 | 24 |
| Event Production Company | 2 | 4 | 4 | 2 | 1 | 1 | 0 | 0 | 0 | 0 | 14 |
| Festival Event Team | 0 | 6 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 7 |
| Other | 7 | 17 | 7 | 2 | 3 | 2 | 0 | 1 | 3 | 5 | 47 |
| Totals | 16 | 66 | 44 | 24 | 17 | 14 | 5 | 5 | 15 | 9 | 215 |

Table 6.32 Cross tabulation of the number of events being worked on presently versus type of organisation.

All of this data from both an annual and simultaneous perspective on the events being managed highlights a substantial discrepancy between the industry, industry reports and surveys, and the academic literature. One of the objectives of this research is to examine the event management processes and these results outline the need to represent this process as a multi-event rather than singular process. The overall data presented demonstrates clearly that the overwhelming majority of event professional's work on multiple events simultaneously, and therefore must work utilising a multi-event management process approach.

As previously outlined the literature does examine event portfolios which contain multiple events of different types and scales that are set within a specific timeframe (Anderson et al, 2017; Antchak, 2017; Getz & Page, 2016; O'Toole, 2011; Richards, 2015; Ziakas, 2014). The findings from this research support the notion that event portfolios should now also be considered to include the multiple event 'portfolios' managed by individual event professionals (and their organisations). These findings demonstrate that event professionals are managing a complex portfolio and range of events activities of differing scale and scope. What is not currently clear, however, is how event professionals manage this multiple events process. Additionally this management of multiple events simultaneously is another defining characteristic and working method within the events industry. This represents a shared identity of 'practice' across the event industry and within event sectors, which is in keeping with a community of practice (Barros et al, 2012; Snyder & Briggs, 2003; Wenger 1998; Wenger et al, 2002; Wenger-Trayner, 2015).

The conceptual events management process model that was developed previously (chapter 3) has therefore been amended to factor in a multi-event approach, and as outlined in figure 6.46. It utilises the main conceptual model as its base and has then been colour coded to highlight the fact, as per the research findings, that event professionals regularly work on multiple events.

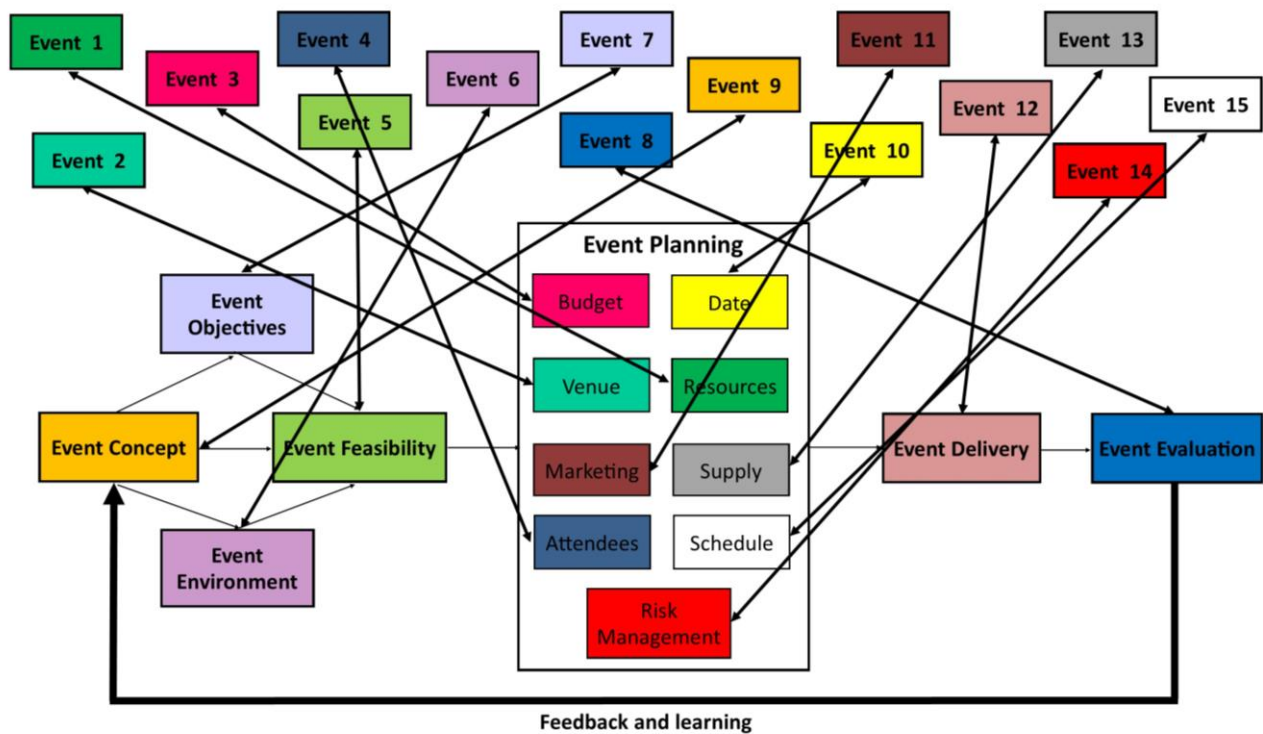


Figure 6.46 Conceptual Multi-event Management Process Model, Brown (2017).

Each colour is designed to represent a different event, which in turn is linked to a differing stage of activity within the overall event process. This multi-event process model is designed to be representative of the practice of an event professional as demonstrated in the findings. The reality, as shown in the findings, is that event professionals may be working on anywhere from two or three events simultaneously to as many as thirty or more. The model has been developed and adapted to demonstrate the complexity of event practice. This is because the current standard representation of events processes, as outlined previously (chapter 3), is promoted as a singular, cyclical, linear and simplistic process. As the findings aid in demonstrating the lived reality and lived experience is actually a complex myriad multiplicity which is seemingly chaotic and messy. This conceptual model seeks to represent the reality of events in practice. The conceptual model also represents an addition to the knowledge, practice and understanding of how events are managed. It also exposes and resolves a gap in the current literature in regards to this multiplicity of events management processes and practices. The model also aids in meeting objective one in recontextualising the event management processes and demonstrating that this is

actually a complex multi-layered event process rather than the serial and linear representation typical within the current literature. It does not, however, necessarily portray the characteristics of charity fundraising events and this will be explored in due course (Chapter 7).

Question 9 - How long on average do you spend working on an event (from start to finish)?

In terms of the events management processes that event professionals utilise one key aspect is the length of time it takes on average to develop, plan, market, deliver and evaluate an event. This question was therefore developed in context to objectives one, two and four for recontextualising the event management process, contextualising events in terms of scale and scope, as well as examine the processes and practices within the event industry, particularly charity fundraising events.

As with the previous findings concerning the number and volume of events delivered annually and concurrently there is no significant academic literature that supports in any detail the timescales that are used on average within the events industry. The only commentary is provided by Tum et al (2006) who outline that for planning events the time it takes to organise and plan an event “may take many years, as in the Olympics, and in other cases the planning may take just a week or even less” (pg 7). This statement is vague and does not represent the majority of the events industry or events professionals in terms of the volume of events they work on and the process by which they do this, with the timescale being a critical factor.

Tum et al (2006) comment that some events can be delivered in less than a week. For many event professionals to ensure consistency, quality, benchmarking and brand management, there would be a requirement for a minimum and average timescale to be employed. Tum et al (2006), however, do not prescribe what this exact timescale is. Figure 6.47 highlights the average time spent working on an event from the findings within this research.

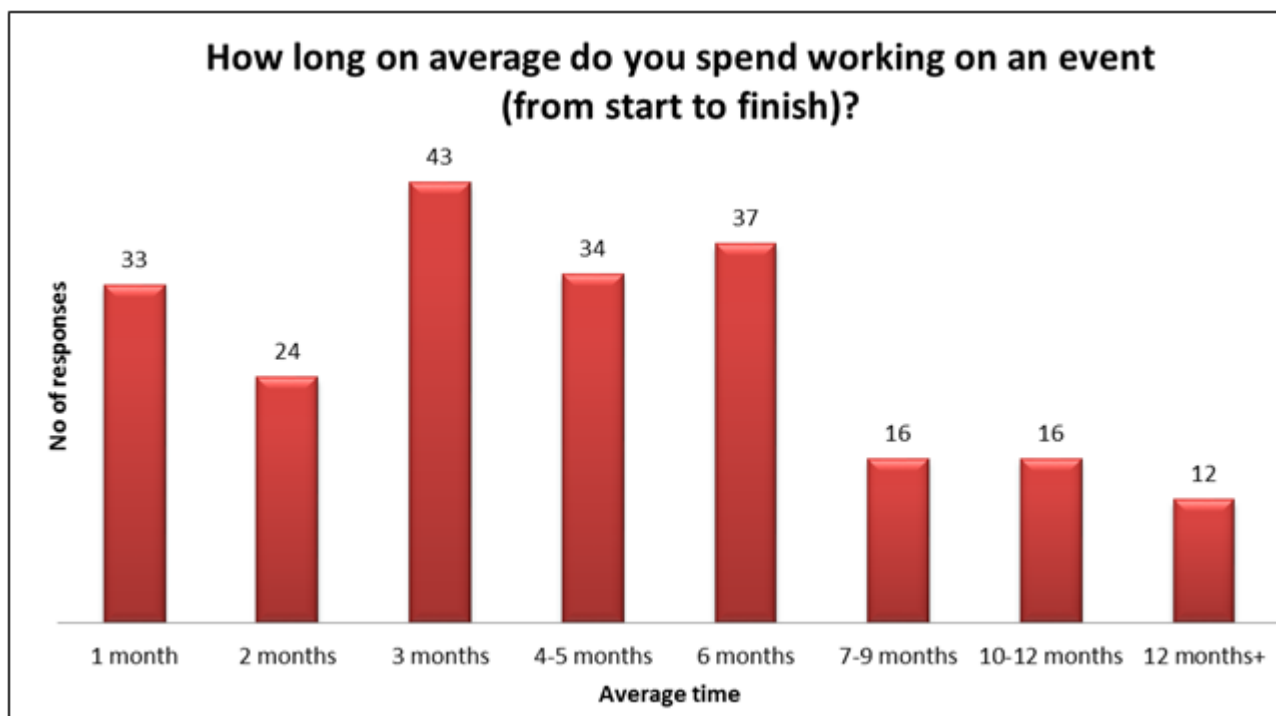


Figure 6.47 Average time spent working on an event.

In terms of the findings from this research it indicates that 26.5% ($\pm 5.9\%$ MoE) of event professionals spend only one to two months on average organising an event from start to finish. The highest proportion of responses was for 3 months (20% with a $\pm 5.35\%$ MoE) which was closely followed by four to five months (16% with a $\pm 4.9\%$ MoE), and six months (17% with a $\pm 5.02\%$ MoE). There is then a change in the response rate with 7.5% ($\pm 3.52\%$ MoE) outlining that they spend between seven to nine months and ten to twelve months equally on planning their events. Finally 5.5% ($\pm 3.05\%$ MoE) of event professionals outline that they spend more than twelve months on the planning of an event.

This equates to only 20% ($\pm 5.35\%$ MoE) of event professionals taking more than six months to organise and deliver an event on average. For the responses spanning three to six months this equates to 53% ($\pm 6.67\%$ MoE) of all responses, with 33% ($\pm 6.28\%$ MoE) of event professionals taking between four and six months an average timescale for event planning. Whilst these average response rates are useful in providing a snapshot of the event industry it does not provide much depth. When the data is examined in context to the type of organisations and the volume of events being managed annually and currently then some additional data begins to emerge.

From an organisational perspective there are some useful trends that emerge from the results, as seen in table 6.33. From a charity sector perspective the majority of events (70%) are planned between a three and six month period, with the majority being organised between three and five months on average (52% of all the events). There are also a small number of responses that reflect

a longer planning period, with 18.5% of charity event professionals reporting a planning process of 10 months or longer. This could reflect the annual (and repeat) nature of some key events that the charity plans as a part of its ongoing event and fundraising strategy (Cox, 2017; Webber, 2004).

| What type of organisation do you work for? | How long on average do you spend working on an event (from start to finish)? | | | | | | | | Totals |
|--|--|----------|----------|------------|----------|------------|--------------|------------|--------|
| | 1 month | 2 months | 3 months | 4-5 months | 6 months | 7-9 months | 10-12 months | 12 months+ | |
| Charity | 1 | 1 | 8 | 6 | 5 | 1 | 3 | 2 | 27 |
| Event Agency | 9 | 10 | 10 | 11 | 9 | 1 | 2 | 1 | 53 |
| Corporate Hospitality Events | 4 | 1 | 2 | 1 | 1 | 2 | 1 | 1 | 13 |
| Corporate In-house Events Team | 3 | 3 | 3 | 2 | 4 | 1 | 1 | 0 | 17 |
| Public Sector Events Team | 2 | 3 | 2 | 4 | 1 | 0 | 1 | 0 | 13 |
| Venue Events Team | 3 | 2 | 4 | 3 | 6 | 1 | 1 | 4 | 24 |
| Event Production Company | 4 | 1 | 0 | 2 | 5 | 1 | 1 | 0 | 14 |
| Festival Event Team | 0 | 1 | 3 | 0 | 1 | 0 | 1 | 1 | 7 |
| Other | 7 | 2 | 11 | 5 | 5 | 9 | 5 | 3 | 47 |
| Totals | 33 | 24 | 43 | 34 | 37 | 16 | 16 | 12 | 215 |

Table 6.33 Cross tabulation of the average length of time spent working on an event versus type of organisation.

In contrast the event agency sector, which represents the largest response data, highlights a different and potentially faster paced environment. The findings indicate that 36% of all agency events take less than two months to plan on average, and 92.5% of events being planned and delivered in less than six months. As with other sectors the majority of agency events (56.5%) are planned over a three to six month period, with very few taking longer than this. Part of the reason for these responses are particular to the event agency sector which is heavily reliant on its clients to agree new business, confirm event bids and identify event needs (Dowson & Bassett, 2015).

For event agencies this often means that the agreement to proceed on an event project can be a lengthy and protracted negotiation process (predominately based around agreeing budgets and event concept, context and content) before confirmation is approved (Dowson & Bassett, 2015). This therefore results in shorter deadlines for event delivery. From the findings this would account for the high proportion of events being planned and delivered in less than a two month period. Event production companies also present a comparable pattern, which is similar to the process that the event agencies undergo, awaiting the outcome of bidding and negotiation processes (Dowson & Bassett, 2015; Matthews, 2016; Nolan, 2018). These event production companies are

also often sub-contracted by an agency or venue to aid in delivering an event, which can also impact on the timeframes of the event process (Matthews, 2016; Nolan, 2018). These findings are also reflected in the State of the Industry Report (2016) which outlines that lead times are becoming an increasing challenge for event professionals and event agencies in particular. The State of the Industry Report (2016) also outlined that the average lead time for planning and delivering events is reducing year on year.

Venue event teams recorded a wide spread of responses. This is also due to the nature of this sector of the events industry which can require a fast turnaround for an event from enquiry to delivery as well as much longer planning (Nolan, 2018). Large hotels and conference centres often plan and book major events, exhibitions and conferences up to three years (and sometimes longer) in advance (Fenich, 2015a; Fenich, 2015b; Nolan, 2018), hence why this area had the highest response for planning taking over twelve months on average. The corporate hospitality, corporate in-house event teams and public sector event teams all have an even spread overall, with the vast majority of events being planned and delivered in six months or less (84% of all the events in these three sectors).

| How many events do you work on annually: | How long on average do you spend working on an event (from start to finish): | | | | | | | | Totals |
|--|--|----------|----------|------------|----------|------------|--------------|------------|--------|
| | 1 month | 2 months | 3 months | 4-5 months | 6 months | 7-9 months | 10-12 months | 12 months+ | |
| 1 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 0 | 3 |
| 2-5 | 2 | 2 | 3 | 6 | 5 | 6 | 4 | 3 | 31 |
| 6-10 | 3 | 3 | 12 | 9 | 3 | 2 | 1 | 4 | 37 |
| 11-15 | 3 | 4 | 7 | 4 | 4 | 1 | 2 | 0 | 25 |
| 16-20 | 1 | 2 | 2 | 4 | 3 | 1 | 1 | 0 | 14 |
| 21-25 | 3 | 3 | 1 | 1 | 2 | 0 | 1 | 0 | 11 |
| 26-30 | 3 | 2 | 5 | 2 | 4 | 0 | 1 | 0 | 17 |
| 31-40 | 0 | 0 | 1 | 4 | 3 | 1 | 3 | 0 | 12 |
| 41-50 | 1 | 2 | 2 | 0 | 2 | 0 | 0 | 0 | 7 |
| 50+ | 17 | 6 | 10 | 4 | 10 | 4 | 2 | 5 | 58 |
| Totals | 33 | 24 | 43 | 34 | 37 | 16 | 16 | 12 | 215 |

Table 6.34 Cross tabulation of the average length of time spent working on an event versus number of events annually.

When examining the findings regarding the number of events that are worked on annually which is then cross tabulated with the average length of time spent working on an event there is a predictable pattern which emerges (table 6.34). For those event professionals working on only one event per year the length of time is unsurprisingly six months or longer. The event professionals working on between two and five events annually there is again a concentration of the results to

longer planning periods, with 77% of events taking four months or more on average, and 22.5% taking twelve months or more on average.

There is a change when examining the data for the participants working on between six and ten events annually. From these findings it was noted that 48% of events took three months or less to plan, compared to 52% taking four months to over twelve months on average. There is also a clear concentration around the three month lead time with 33% of events taking this as the average planning timescale. The change here is potentially due to the slight increase in annual events requiring a slightly faster planning process to ensure a good balance in the delivery and management process. When reviewing the results for eleven to fifty events annually there is a more consistent pattern overall. The findings indicate that no events take more than twelve months to plan, and the vast majority (87%) take six months or less. Furthermore only 28% of event professionals managing between six and ten events annually take less than two months to plan an event. From this context the overall average time frame spanned a three to six month planning period.

For those event professionals working on over fifty events annually the planning process is much more concentrated into a six month or less event planning process, with 81% of respondents outlining that this is their average time spent on an event. There is also a clear concentration of events being planned in less than three months (57% in total) and 29% of events being planned and delivered in less than a month. This is due to the high volume of events resulting in significantly shorter planning periods for these event professionals.

The themes and trends emerging from all these findings clearly demonstrates that on average the higher the volume of events the shorter the planning process is, and vice versa. This is due to the event professionals needing to effectively manage their workloads, particularly with large numbers of events, meaning that there is a pressure to turn events around quickly and efficiently, without the luxury of a lengthy planning process (Tum et al, 2006). These results are also reflected, for the most part, in the cross tabulation of the number of events currently being worked on in relation to the time spent working on planning and delivering an event (table 6.35).

| How many events are you actively working on at present? | How long on average do you spend working on an event (from start to finish)? | | | | | | | | Totals |
|---|--|-----------|-----------|------------|-----------|------------|--------------|------------|------------|
| | 1 month | 2 months | 3 months | 4-5 months | 6 months | 7-9 months | 10-12 months | 12 months+ | |
| 1 | 2 | 2 | 2 | 3 | 2 | 3 | 1 | 1 | 16 |
| 2-4 | 9 | 8 | 15 | 10 | 8 | 5 | 6 | 5 | 66 |
| 5-7 | 7 | 5 | 11 | 9 | 8 | 1 | 2 | 1 | 44 |
| 8-10 | 4 | 5 | 5 | 3 | 3 | 1 | 2 | 1 | 24 |
| 11-15 | 3 | 1 | 2 | 4 | 5 | 0 | 2 | 0 | 17 |
| 16-20 | 1 | 1 | 3 | 1 | 4 | 2 | 0 | 2 | 14 |
| 21-25 | 0 | 0 | 1 | 1 | 3 | 0 | 0 | 0 | 5 |
| 26-30 | 2 | 1 | 1 | 0 | 0 | 1 | 0 | 0 | 5 |
| 30+ | 4 | 1 | 2 | 1 | 3 | 1 | 1 | 2 | 15 |
| None at present | 1 | 0 | 1 | 2 | 1 | 2 | 2 | 0 | 9 |
| Totals | 33 | 24 | 43 | 34 | 37 | 16 | 16 | 12 | 215 |

Table 6.35 Cross tabulation of the average length of time spent working on an event versus number of events being worked on at present.

These findings also demonstrate key trends in the industry as there is a clear correlation between the number of events and the length of time being taking to plan the event. The lower the number of events being actively worked on results in a wider spread of planning timescales that range from one month to more than twelve months. As the volume of events increases then the average length of planning time decreases. As with the previous findings the average length for planning and delivering events emerging from this research are from a three month to six month planning process. The event sector also has an impact on the average time for planning events, with event agencies having much shorter planning times than other sectors, and charities taking between three and six months. These average timescales and sector influence on timescales are currently missing in the academic literature and whilst these findings help to add some value it also presents an opportunity for further exploration and research. This represents new knowledge and insight into the event industry and event literature in regards to the timeframes for planning and managing events, and also demonstrates that this timescale is also subject to the event sector.

Another conceptual model that is proposed here in line with the findings is an adaptation of Silvers (2008) 'Activity Dimension of the Timeline' model as previously discussed (chapter 3). The Silvers (2008) model demonstrates a representation of the event process over time. This has been adapted in context to the findings in this research to represent a layered approach as event professionals have been demonstrated to work on multiple events simultaneously. Therefore this new adapted model (figure 6.48) has evolved from only presenting a singular process activity wave. Instead this activity wave has been replicated multiple times to highlight the multiple events that an event professional is undertaking simultaneously. This creates a series of oscillating waves

showing the level and intensity of activity at the differing stages of the event process. What is useful with this adapted model is that it now demonstrates the continuous pressure and high level of activity across all the events. Whilst some events may be moving through a lower intensity period others will be increasing or peaking depending on where they are in terms of the overall event process and delivery.

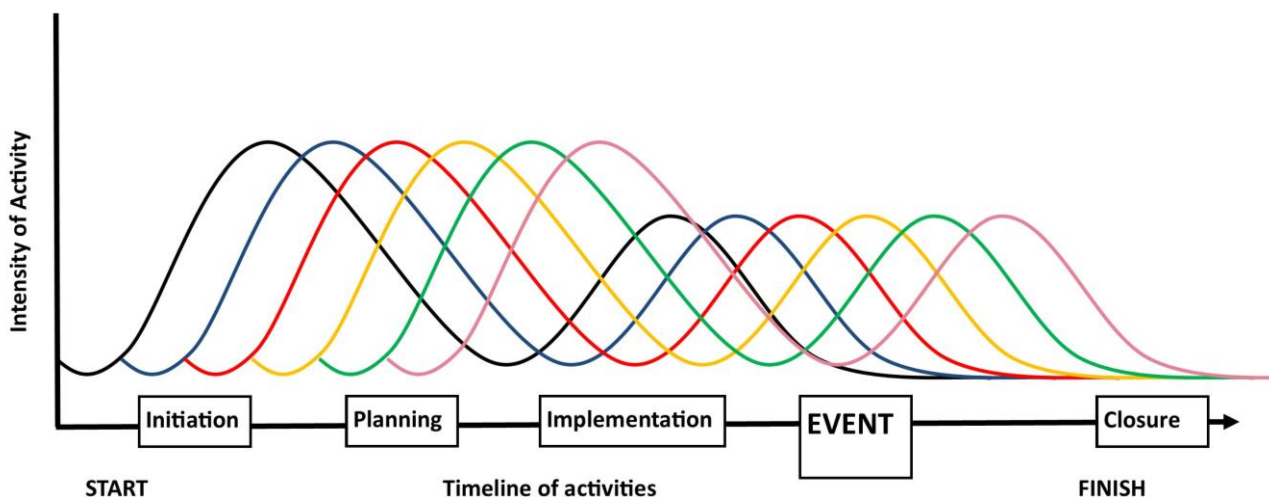


Figure 6.48 Multi-event activity model, Brown (2017 adapted from Silvers, 2008).

This 'Multi-event activity model' is clear in demonstrating the pressures and potential complexity of running multiple events simultaneously as exposed within the research findings. It also represents another shared characteristic of 'practice' that is evident in the event industry and within the various event sectors. These characteristics are in keeping with a community of practice (Barros et al, 2012; Snyder & Briggs, 2003; Wenger 1998; Wenger et al, 2002; Wenger-Trayner, 2015).

Question 10 - Do you or your organisation use a set documentation process for managing and planning your events (i.e. Gantt Chart / Event Timeline plan or similar)?

The vast majority of the academic literature outlines that there is a clear event management process that should be followed in order to successfully delivery an event (Berridge, 2007; Bowdin et al, 2011; Dowson & Bassett, 2015; Ferdinand & Kitchin, 2012; Getz, 2005; Getz, 2007; Raj et al, 2013; Shone & Parry, 2013; Tum et al, 2006; Van der Wagen, 2007a; Van der Wagen and White, 2010). In order to determine if event processes are followed and used in the practice of events the question was posed within the survey if event professionals used a documentation process for managing and planning their events, with the results shown in figure 6.49. This question was also developed in context to objectives one, three and four for recontextualising the event

management process, examining notions of 'community' that may exist, as well as examine the processes and practices within the event industry, particularly charity fundraising events.

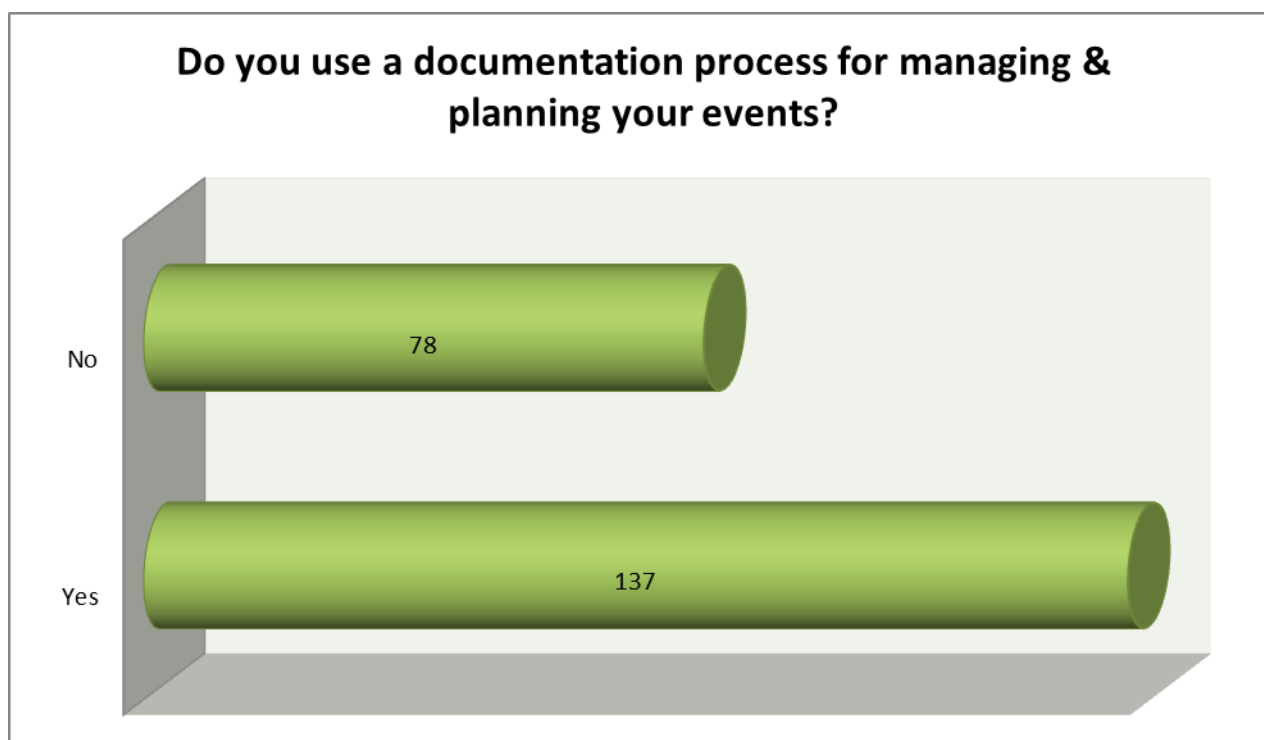


Figure 6.49 Do you use a documentation process for managing & planning your events?

The rationale for questioning if the process was documented, as opposed to asking if they followed an event process, was to acknowledge a more formal and administrative approach that is undertaken (Silvers, 2012; Silvers, 2013c). The responses indicate that 64% ($\pm 6.41\%$ MoE) of event professionals utilise a formal documentation process for managing their events. The remaining 36% ($\pm 6.41\%$ MoE) outlined that they did not use a documentation process but this does not necessarily mean that there is not an event management process that is followed, merely that it is not formally documented or recorded. Therefore it is probable that of the 36% the majority will most likely follow a consistent approach to developing, managing, delivering and evaluating their events. This is particularly true in context to the findings that indicate the overwhelming number of event professionals are working on multiple events annually and simultaneously.

This question then provided a supplementary option for respondents to record the type of documentation process and tool that they use or their organisations uses. These were then analysed and organised using common terms (themes) that occurred within these responses in order to provide an overall perspective of the types of documentation and tools being used. These results (as shown in figure 6.50) highlight eight predominate themes for the types of documentation process that are used. In total 148 different responses were recorded from the

137 respondees, which is due to some respondents using several different and multiple methods depending upon the events context.

10 a – What type of planning tool is used?

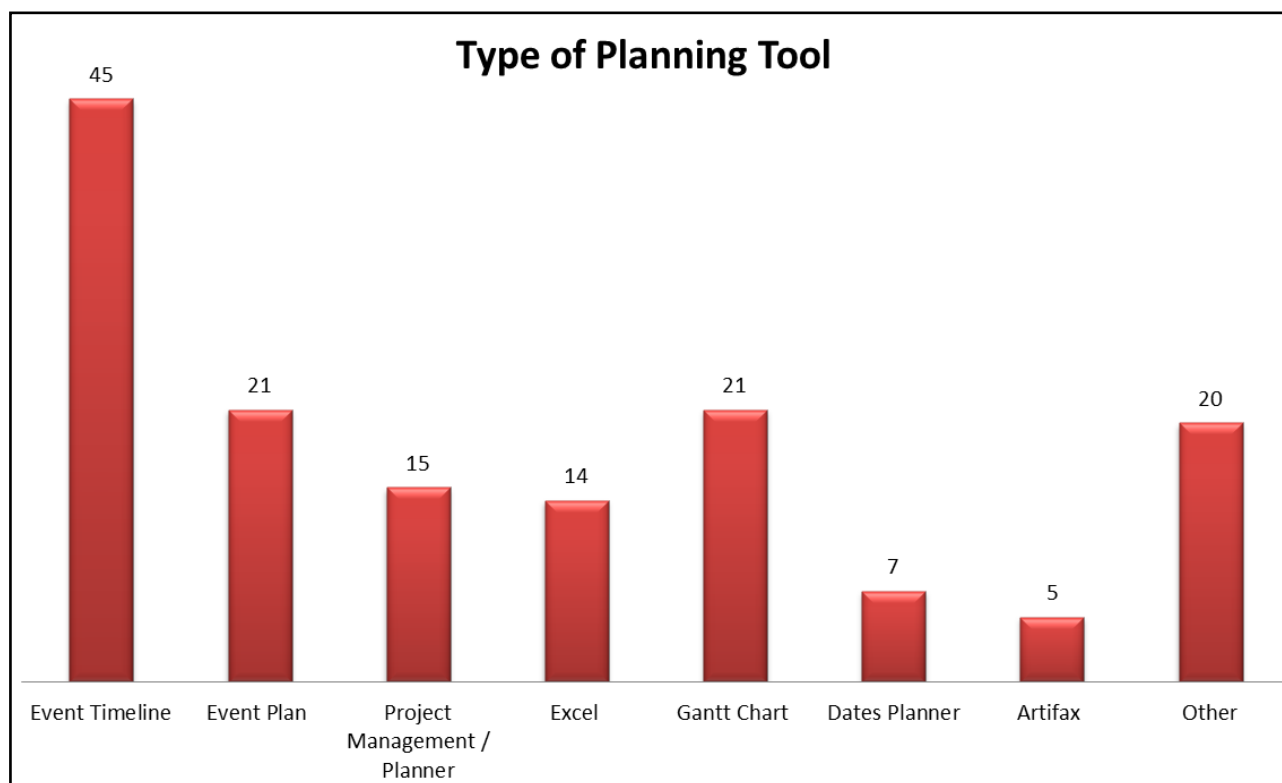


Figure 6.50 Types of Planning Tool used.

As figure 6.50 shows the prevailing response was to utilise an ‘event timeline’ which provides an overview of the entire event with key activities and timescales for completion of activities (Bowdin et al, 2011; Silvers, 2007). This is often recorded using either existing templates (such as those on Microsoft Excel or similar) and has similarities to a Gantt Charts, which is recorded by the participants as also being a well-used documentation process (Matthews, 2016; O’Toole, 2011). For the majority of planning tools utilised as per the research findings, it is important for the event professional to ensure that the “schedule for many aspects of the event management [process] to work back from the date of the event” (Bowdin et al, 2011, pg 273). The use of Excel, Gantt Charts and timelines is essential in capturing these event activities, tasks and resources (Bowdin et al, 2011; Matthews, 2016). The findings highlight that many of the documentation processes used are interchangeable. For example the use of Excel will record the event in the same way to either a timeline or Gantt chart, meaning that this method is the most used process due to the similarities between the three processes.

Project Management also has a clear synergy with timelines, Gantt Charts and Excel as the recording of the activities, dates (milestones), resources, and responsibilities can all be recorded and published, and is a technique promoted with the academic literature (Matthews, 2016; O'Toole, 2011; Pielichaty et al, 2017; Van der Wagen, 2007a; Van der Wagen and White, 2010; Wei, 2012). All these methods require a disciplined approach by the event team to ensure the documentation is completed accurately and updated appropriately and frequently (Bowdin et al, 2011; Dowson & Bassett, 2015). An event plan is often a more qualitative outline of the event, highlighting more detail and context to the event, rather than just the process and stages (Tum et al, 2006). Therefore the event process can be recorded via a range of existing templates (such as via Microsoft Word, Project or Excel) or via in-house products and databases (Nolan, 2018). Many of the event professionals also highlighted the use of bespoke CRM databases (Customer Relationship Management) such as Artifax or Opera (which is listed under 'other' responses), and are predominately used by venues.

In terms of additional data three cross tabulations were examined. In regards to those with a degree qualification, 77% ($\pm 5.62\%$ MoE) of those with a degree use a documentation process for managing and planning their events, compared to 66% ($\pm 6.33\%$ MoE) of those who do not have a degree (as shown in table 6.36). This difference is potentially due to those with a degree being more familiar with the need to document events and the progress of the event, as well as being linked to the organisations they are working in (as shown in table 6.37).

| Do you or your organisation use a set documentation process for managing and planning your events (ie Gantt Chart / Event Timeline plan or similar) | Education / Qualifications - Do you have a degree? | | Totals |
|---|--|----|--------|
| | Yes | No | |
| Yes | 106 | 31 | 137 |
| No | 52 | 26 | 78 |
| Totals | 158 | 57 | 215 |

Table 6.36 Cross tabulation of education versus use of a documentation planning process.

The type of organisation also has a clear link to the use of documenting the event management process (table 6.37). The event agency responses highlights that 77% of these event professionals use a formal documentation process. This is potentially due to the volume of events being delivered (and average time frame for delivering events, as outlined previously) and the need to document for the clients use, as well as for invoicing purposes. Similarly 66% of venue event teams use set documentation processes (Nolan, 2018), which as outlined previously is most likely a CRM

database such as Artifax or Opera. Of the remaining results there is a marginal majority for using a formal documented process, varying from 69% for public sector events, to 64% for corporate in-house events, 59% for charity events to 57% for event production companies. The only sector that has the use of documentation as a minority usage is that of corporate hospitality, but with the low response rate it is difficult to estimate if this is an accurate reflection of the sector or an anomaly in the results. Similarly festival events has only a small data set which potentially skews the results of 71% using planning documentation. However, the nature of festivals requires extensive and detailed planning due to the level of complexity that a festival has compared to other more mainstream events, such as conferences or exhibitions (Newbold et al, 2015).

| What type of organisation do you work for? | Do you or your organisation use a set documentation process for managing and planning your events (ie Gantt Chart / Event Timeline plan or similar) | | Totals |
|--|---|-----------|------------|
| | Yes | No | |
| Charity | 16 | 11 | 27 |
| Event Agency | 41 | 12 | 53 |
| Corporate Hospitality Events | 6 | 7 | 13 |
| Corporate In-house Events Team | 11 | 6 | 17 |
| Public Sector Events Team | 9 | 4 | 13 |
| Venue Events Team | 16 | 8 | 24 |
| Event Production Company | 8 | 6 | 14 |
| Festival Event Team | 5 | 2 | 7 |
| Other | 25 | 22 | 47 |
| Totals | 137 | 78 | 215 |

Table 6.37 Cross tabulation of type of organisation versus use of a documentation planning process.

Lastly the number of events being worked on annually shows a reasonably consistent and predictable pattern. Those planning the least number of events annually (i.e. less than 20 per year) are more than twice as likely to use a planning document as those not using one (as seen in table 6.38). The reason behind this could be due to the scale and nature of the events being planned which require in depth detail and content, alongside the number of events annually being low enabling the event professionals to have the time available to fully utilise these processes. Conversely those organising 31 or more events annually are only marginally (58%) more likely to use set documentation and planning processes, compared to those planning less than 20 (68%). This is probably due to a reverse situation being in effect, whereby the higher the volume and turnover of events the less appropriate time is available to fully utilise the documentation processes that are available.

| How many events do you work on annually? | Do you or your organisation use a set documentation process for managing and planning your events (ie Gantt Chart / Event Timeline plan or similar) | | Totals |
|--|---|-----------|------------|
| | Yes | No | |
| 1 | 1 | 2 | 3 |
| 2-5 | 21 | 10 | 31 |
| 6-10 | 25 | 12 | 37 |
| 11-15 | 18 | 7 | 25 |
| 16-20 | 10 | 4 | 14 |
| 21-25 | 5 | 6 | 11 |
| 26-30 | 12 | 5 | 17 |
| 31-40 | 7 | 5 | 12 |
| 41-50 | 5 | 2 | 7 |
| 50+ | 33 | 25 | 58 |
| Totals | 137 | 78 | 215 |

Table 6.38 Cross tabulation of Number of events annually with Use of a documentation planning process.

From these findings it can be inferred that education, volume of event activity and the event sector all have an influence on whether a formal planning and documentation process is followed. Those with a degree are far more likely to use a documentation process or tool, due in part to the education and skills developed at university (Walters, 2017; Ryan, 2016a). The event and venue sectors are also far more likely to also use a formal documentation process, again in context to the way in which these organisations operate (Nolan, 2018). This formal use of documenting and recoding events represents another shared characteristic of ‘practice’. The documentation process can be considered an ‘artefact’ as well as a common mode of operating (Wenger 1998; Wenger et al, 2002). The findings within this research demonstrate that it is evident that the majority of event professionals are documenting and recording their events. These characteristics and artefacts are in line with a community of practice (Barros et al, 2012; Snyder & Briggs, 2003; Wenger 1998; Wenger et al, 2002; Wenger-Trayner, 2015).

Question 11 – Has the number of events your organisation delivers increased or decreased over the last 3 years?

Numerous industry reports (such as those by BVEP, 2017, and Charity Commission, 2017a) highlight that the events industry and event sectors has grown and continues to grow year on year. It was important, therefore, to assess if this view was shared and evident from an event professionals perspective. This question was therefore developed in context to objectives two, contextualising events in terms of scale and scope. From the results, as seen in figure 6.51, 71% ($\pm 6.03\%$ MoE) of participants noted that they had seen an increase in the number of events over

the last three years. 18% of event professionals ($\pm 5.13\%$ MoE) commented that they had stayed at the same volume, and 11% ($\pm 4.18\%$ MoE) of event professionals noted a drop in the number of events. These overall results support the research that the events industry continues to grow year on year (BVEP, 2014).



Figure 6.51 Has the number of events increased or decreased in the last three years.

As an overview of the event industry these findings are useful, but by examining the different event sectors (as shown in table 6.39) there are some additional themes that emerge. Of all the sectors the corporate hospitality events note the highest decline in events, with a drop of 31% noted by the respondents. Whilst this is a small sample it does have some significance, as this sector was significantly affected by the economic downturn and recession that followed the banking collapse in 2008 (Clayton, 2010). Corporate Hospitality relies heavily on businesses to buy packages at a wide variety of events, such as sporting events, award ceremonies, and gala dinners. With businesses affected and more cautious following the banking crisis and recession one of the first response mechanisms was how to reduce overall annual spend within the annual budgets (Clayton, 2010). One of the aspects and results was the removal or significant scaling back of corporate hospitality event activity, as well as other event activity. Over a matter of months the corporate hospitality sector was severely affected as their traditional business and regular clients had reduced their activity and spend (Clayton, 2010). Whilst this has grown in the succeeding years it has been a much slower recovery than other event sectors, predominately due to its reliance on the corporate business sector, and the changes in hospitality buying that have been a consequence of the recession (Clayton, 2010).

| Has the number of events your organisation delivers increased or decreased over the last 3 years? | What type of organisation do you work for - please select one of the following options: | | | | | | | | | Totals |
|---|---|--------------|------------------------------|--------------------------------|---------------------------|-------------------|--------------------------|---------------------|-------|--------|
| | Charity | Event Agency | Corporate Hospitality Events | Corporate In-house Events Team | Public Sector Events Team | Venue Events Team | Event Production Company | Festival Event Team | Other | |
| Increased | 19 | 42 | 7 | 13 | 11 | 21 | 8 | 5 | 26 | 152 |
| Decreased | 3 | 6 | 4 | 1 | 1 | 2 | 2 | 0 | 5 | 24 |
| Stayed the same | 5 | 5 | 2 | 3 | 1 | 1 | 4 | 2 | 16 | 39 |
| Totals | 27 | 53 | 13 | 17 | 13 | 24 | 14 | 7 | 47 | 215 |

Table 6.39 Type of Organisation cross tabulated with whether the number of events increased or decreased in the last three years.

All of the other event sector results range from a drop of 6% (corporate In-house events) to 14% for event production companies, with the remainder being on or around 11%. The only sector that appears, on these results, unaffected is that of festivals which noted no drop in volume and a 71% increase overall, however the sample size is too small to be able to draw any real value in these findings. The charity sector noted a 70% increase overall, or 88% staying the same and or increasing. This is in keeping with the Closing the Loop report which also noted that 94.82% of charities are increasing the volume of events or maintaining the same numbers of events, and only 5.18% planning to decrease event activity (IoF & Blackbaud, 2015).

| How many events do you work on annually? | Has the number of events your organisation delivers increased or decreased over the last 3 years? | | | Totals |
|--|---|-----------|-----------------|--------|
| | Increased | Decreased | Stayed the same | |
| 1 | 0 | 0 | 3 | 3 |
| 2-5 | 18 | 1 | 12 | 31 |
| 6-10 | 24 | 6 | 7 | 37 |
| 11-15 | 22 | 2 | 1 | 25 |
| 16-20 | 10 | 1 | 3 | 14 |
| 21-25 | 6 | 1 | 4 | 11 |
| 26-30 | 13 | 3 | 1 | 17 |
| 31-40 | 10 | 1 | 1 | 12 |
| 41-50 | 5 | 2 | 0 | 7 |
| 50+ | 44 | 7 | 7 | 58 |
| Totals | 152 | 24 | 39 | 215 |

Table 6.40 Events managed annually cross tabulated with events increased or decreased in the last three years

These results are also in keeping with reports such as the State of the Industry Report (2016) and Event Industry Report (2017) which reflect that overall the event industry is seeing an increase year on year on the number of events being delivered. This increase will have positive financial benefits for the organisation, host communities and economy as a whole (BVEP, 2017), but it also

highlights growing pressures and demands on these event professionals. Table 6.40 highlights that there is a clear correlation between the growth in annual events being managed and the increase in events being undertaken by organisations. Overwhelmingly this data shows a perceived significant increase across the events industry as a whole. This growth is therefore increasing individual event professional's workloads, resulting in event professionals managing an ever increasing number of events annually and simultaneously as previously discussed. The trend emerging from these findings, however, is that the volume of events is set to increase incrementally year on year.

Question 12 - How much would you estimate that events contribute (financially) to your organisations overall income (as a percentage - i.e. 10% of all income is from Events / Event activity)?

One aspect that the overall research is trying to investigate is the economic impact and contribution that events produce. Whilst there are numerous event industry reports, such as BVEP (2010, 2011, 2014, 2017), that attempt to highlight and promote the economic contribution of events it was noted previously (chapter 2) that there were potential gaps in this data. It was therefore decided to investigate the event professional's perception and understanding of the financial contribution that the events they planned and delivered had for their organisation context. This question was developed in alignment to objectives two and four, primarily to assist in contextualising events in terms of scale, scope, and economic values and to generate data to demonstrate the economic value of events, particularly charity fundraising events.

The results, as shown in figure 6.52, highlight that 41% ($\pm 6.57\%$ MoE) of event professionals estimated that events are worth more than 50% of the overall income for their organisation. This is a clear indication of the importance that events play from an economic perspective. It is also worth noting that 17% ($\pm 5.02\%$ MoE) of respondents were not aware of what the potential contribution that events had for their organisation, and this is potentially linked to their role, with the more junior members less likely to be aware of the financial contribution compared to their senior colleagues (as shown in table 6.41). There is potential bias in the responses, however, as these respondents are reporting on the financial importance and significance of events within their organisation, which reflects their importance as an event professional. This may therefore result in overinflated estimates.

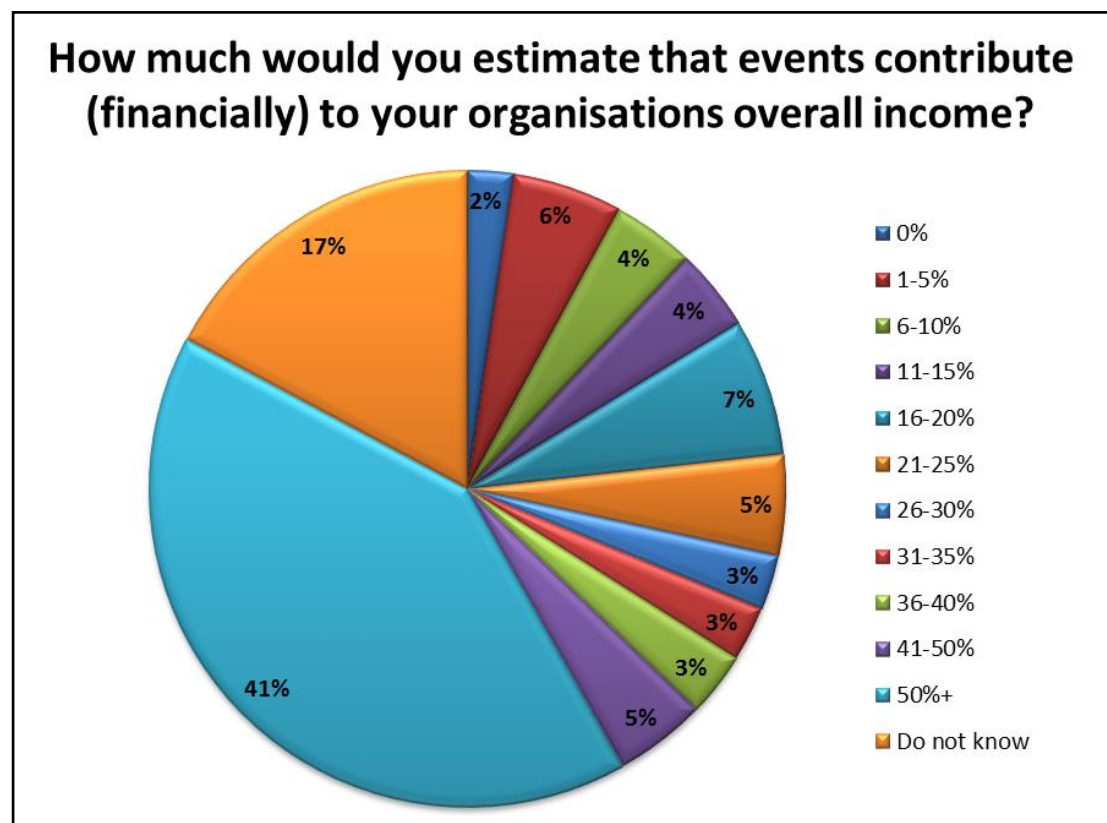


Figure 6.52 An estimation of the contribution events have on the organisations overall income.

The findings within this research indicate that 71% ($\pm 6.06\%$ MoE) of the event professionals estimate that the economic contribution of events is worth between 11% to over 50% of all income for the organisation. This demonstrates the financial importance that events can have from an organisational perspective (Crompton & McKay, 1997; Dowson & Bassett, 2015; Dwyer & Jago, 2012; Holmes et al, 2015; Raj et al, 2017).

Another significant finding was that only 2.3% ($\pm 2\%$ MoE) of respondents commented that events had no economic impact or contribution for the organisation. This demonstrates, that even considering the lowest income parameters, that events overwhelmingly have a financial impact for the organisation, and in many cases is a key aspect of its income generation and profitability. 9.8% ($\pm 3.97\%$ MoE) of respondents estimated that events attributed to between 1% to 10% of overall income, compared to 11.2% ($\pm 4.21\%$ MoE) estimating it was worth between 11% and 20% of all income, and 18.7% ($\pm 5.21\%$ MoE) noted that events were worth between 21% and 50% of all income.

| Current Job Role: | How much would you estimate that events contribute (financially) to your organisations overall income (as a percentage - ie 10% of all income is from Events / Event activity)? | | | | | | | | | | | | Totals |
|-----------------------------|---|------|-------|--------|--------|--------|--------|--------|--------|--------|------|-------------|--------|
| | 0% | 1-5% | 6-10% | 11-15% | 16-20% | 21-25% | 26-30% | 31-35% | 36-40% | 41-50% | 50%+ | Do not know | |
| Event Assistant | 0 | 0 | 0 | 1 | 5 | 2 | 0 | 0 | 0 | 0 | 3 | 5 | 16 |
| Event Executive | 0 | 1 | 3 | 0 | 1 | 1 | 1 | 0 | 0 | 1 | 9 | 4 | 21 |
| Event Administrator | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 2 | 1 | 6 |
| Event Manager | 1 | 3 | 2 | 0 | 5 | 4 | 3 | 3 | 0 | 3 | 26 | 11 | 61 |
| Event Director | 0 | 1 | 0 | 2 | 2 | 0 | 1 | 1 | 1 | 0 | 9 | 0 | 17 |
| Head of Events | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 2 | 7 | 0 | 12 |
| Event Fundraising Assistant | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 |
| Event Fundraising Manager | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 |
| Area Fundraising Manager | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Other | 4 | 5 | 2 | 5 | 2 | 4 | 0 | 1 | 5 | 3 | 31 | 16 | 78 |
| Totals | 5 | 12 | 9 | 9 | 15 | 11 | 6 | 6 | 7 | 10 | 88 | 37 | 215 |

Table 6.41 Type of role cross tabulated with the estimated financial contribution of events to the organisation.

There are also some themes emerging from the findings when examining the event professionals' role and their perspective and understanding of the contribution events make financially to their organisation. It is evident in the data (table 6.41) that those holding a junior or entrance level role, such as an event assistant or event executive, are less likely to be aware of the financial contribution of the events that they are managing have on the organisation. In comparison those in an intermediate or senior role are more likely to be aware of the economic impact that their events have from an organisational context. From the cross tabulation of findings 66% of the event assistants, event executives and event administrator did not know the economic contribution that events had on their organisation. By comparison those in intermediary roles, such as event manager only 18% were unaware of the economic contribution of their events.

The senior roles, such as events director, head of events, fundraising manager and similar, were all aware (100%) of the economic impact that events played from an organisational perspective. When the data was examined from the responses that listed 'other' as a job role this pattern was consistent in the responses, with those in junior roles less aware of the financial contribution of events compared to those in more senior roles. This trend demonstrates that the financial implication of events is predominately managed and recognised by those in senior positions. Furthermore there is a potential lack of communication or understanding from the junior positions of the importance of events from a fiscal perspective.

There are also some interesting themes emerging when cross tabulating the event industry sector responses with the financial contribution that events have on an organisation (as seen in table 6.42). The charity sector highlights that only 1 participant (4%) estimated that events had no financial impact or contribution for the organisation. Four participants (15%) estimated that events produced from 1% to 10% of all income for the charity. Of the remaining charity event

professionals 74% estimated that events were worth between 11% and over 50%, with 30% estimating that events were responsible for more than 50% of all income for the charity.

| How much would you estimate that events contribute (financially) to your organisations overall income (as a percentage - ie 10% of all income is from Events / Event activity)? | What type of organisation do you work for - please select one of the following options: | | | | | | | | | Totals |
|---|---|--------------|------------------------------|--------------------------------|---------------------------|-------------------|--------------------------|---------------------|-------|--------|
| | Charity | Event Agency | Corporate Hospitality Events | Corporate In-house Events Team | Public Sector Events Team | Venue Events Team | Event Production Company | Festival Event Team | Other | |
| 0% | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 3 | 5 |
| 1-5% | 2 | 1 | 0 | 2 | 2 | 0 | 2 | 0 | 3 | 12 |
| 6-10% | 2 | 1 | 1 | 4 | 0 | 0 | 0 | 0 | 1 | 9 |
| 11-15% | 5 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 2 | 9 |
| 16-20% | 1 | 3 | 1 | 0 | 0 | 2 | 2 | 0 | 6 | 15 |
| 21-25% | 1 | 1 | 2 | 0 | 1 | 2 | 0 | 1 | 3 | 11 |
| 26-30% | 0 | 3 | 0 | 0 | 1 | 2 | 0 | 0 | 0 | 6 |
| 31-35% | 1 | 1 | 0 | 1 | 0 | 1 | 0 | 0 | 2 | 6 |
| 36-40% | 3 | 0 | 0 | 0 | 0 | 2 | 2 | 0 | 0 | 7 |
| 41-50% | 1 | 0 | 0 | 3 | 0 | 1 | 0 | 1 | 4 | 10 |
| 50%+ | 8 | 34 | 3 | 4 | 3 | 13 | 8 | 2 | 13 | 88 |
| Do not know | 2 | 9 | 5 | 3 | 5 | 0 | 0 | 3 | 10 | 37 |
| No answer | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Totals | 27 | 53 | 13 | 17 | 13 | 24 | 14 | 7 | 47 | 215 |

Table 6.42 Type of role cross tabulated with the estimated financial contribution of events to the organisation.

These results, despite being only a small sample, are in keeping with the previous estimates outlined within the economic research findings for the charity sector (chapter 5). This findings from the survey again demonstrate the potential and significant economic value that fundraising events have for both the individual charity and the charity sector as a whole. These survey results are also in keeping with the ‘Closing the Loop’ report which highlighted that 84% of charities “have seen income from events rising or staying the same” (IoF & Blackbaud, 2015, pg 6) and that charities are reporting that “events account for 25 – 50% of overall annual income” (IoF & Blackbaud, 2015, pg 6).

Over 64% of event agency participants recorded income generated by events contributing over 50% of the overall income for the organisation. This is in keeping with this sector, which relies on delivering a large volume of events for its clients annually (Dowson & Bassett, 2015; Nolan, 2018). Similarly event venues and event production noted that 54% and 57% of event professionals (respectively) estimated that the events were worth more than 50% of all income. The State of the Industry Report (2016) outlines that the events sector predicts a continued growth in profits and economic impact from events, mirroring predictions outlined by BVEP (2011). As highlighted previously these responses contain potential bias as the event professionals are reporting on the financial importance and significance of events within their organisation and sector, with potential for over inflation of the economic values and economic impact (Crompton & McKay, 1997; Dwyer & Jago, 2012; Mules & McDonald, 1994).

| How much would you estimate that events contribute (financially) to your organisations overall income? | Has the number of events your organisation delivers increased or decreased over the last 3 years? | | | No answer | Totals |
|--|---|-----------|-----------------|-----------|--------|
| | Increased | Decreased | Stayed the same | | |
| 0% | 2 | 2 | 1 | 0 | 5 |
| 1-5% | 8 | 1 | 3 | 0 | 12 |
| 6-10% | 7 | 1 | 1 | 0 | 9 |
| 11-15% | 7 | 0 | 2 | 0 | 9 |
| 16-20% | 10 | 2 | 3 | 0 | 15 |
| 21-25% | 8 | 1 | 2 | 0 | 11 |
| 26-30% | 6 | 0 | 0 | 0 | 6 |
| 31-35% | 5 | 1 | 0 | 0 | 6 |
| 36-40% | 4 | 0 | 3 | 0 | 7 |
| 41-50% | 7 | 1 | 2 | 0 | 10 |
| 50%+ | 65 | 10 | 13 | 0 | 88 |
| Do not know | 23 | 5 | 9 | 0 | 37 |
| No answer | 0 | 0 | 0 | 0 | 0 |
| Totals | 152 | 24 | 39 | 0 | 215 |

Table 6.43 Increase or decrease in events cross tabulated with the estimated financial contribution of events to the organisation.

Finally when examining if events have increased or decreased with the estimated financial contribution there are some further trends that are evident (as outlined in table 6.43). Whilst the majority (71%) of event professionals perceived that the number of events have increased in the last three years, when this is examined in context to the potential financial contribution 43% noted that not only has the volume increased but this increase equates to over 50% of the annual income. There is a direct correlation between the increase in event delivery and their financial contribution. Similarly those that noted that the number of events had decreased still reported that events were responsible for more than 50% of all income, this accounted for 42% of the participants. And where the number of events had stayed the same it was estimated that more than a third of these contributed more than 50% to the organisations income. It can therefore be argued that events are becoming more strategically important for organisations as a brand tool and a financial generator (Dowson & Bassett, 2015; Sharples et al, 2014).

Question 13 - In a few words how would you describe an average day working on events in your organisation?

The events industry is increasingly becoming a more professionalised industry, with highly specialist skills required that crates significant positive impacts that aid the economy, society and even the environment (Allen et al, 2011; Bowdin et al, 2011; Getz, 2005; Silvers, 2012; Van der

Wagen, 2007b; Van der Wagen & White, 2015). There is growing recognition from the DCMS and the Government on the growing importance of the events industry (BVEP, 2017). This is also supported by reports by the BVEP (2014, 2017), among other event industry reviews, which has led to the creation of the Events Industry Board (EIB). The EIB has been developed and designed to “act as a bridge between industry and government so that effective ways are found to attract more visitors to events held in the UK” (Thomas, 2016, pp 201). The EIB will also actively promote the contribution events make to the UK, economically and culturally, as well as how events aid in attracting investment, and report on the continued growth of the various sectors and UK events industry as a whole (EIB, 2016). This is therefore a very positive step in recognising the overall contribution and value that the event industry has as a whole, presenting it as a highly organised, sophisticated and professional industry (Thomas, 2016).

The complex skill set and clear professionalism required to succeed in the event industry and its numerous sectors, creates a perception that an event professional is in complete control, highly organised, methodical and competent (Dowson & Bassett, 2015; Getz, 2018; Ryan, 2016b; Silvers, 2012; Van der Wagen & White, 2015; Wynn-Moylan, 2018). This is also reflected in the numerous event management process models that are highlighted within the academic literature, which similarly demonstrate a need for event professionals being organised, focused, and highly skilled at numerous tasks such as budgeting, health and safety, planning, analysis, creativity, and evaluation (Dowson & Bassett, 2015; Getz, 2018; Ryan, 2016b; Silvers, 2012).

These perceptions, however, do not necessarily reflect the reality of the pressures, difficulties and complexity that being an event professional entails (Berners, 2017; Malouf, 2012). The question within the research survey was therefore designed to elicit an open text response requiring the participant to reflect what an ‘average day’ was like as an event professional. These open text responses were then analysed by identifying key terms, themes, phrases and words that regularly occurred, and aligning them into core themes. For many of these open text responses they identified and reflect several themes when outlining their ‘average’ day. A graphical representation was then developed from these overall core themes that emerged and the results are presented within figure 6.53. This question was also designed to align to objectives one, two, three and four. This is because the findings from this question would aid in recontextualising the event management process as a complex multi-layered process. Furthermore it would contextualise events in terms of scale and scope, as well as examine notions of community that may be present. The findings would also assist in reflecting the processes and practices within the event industry, particularly charity fundraising events.

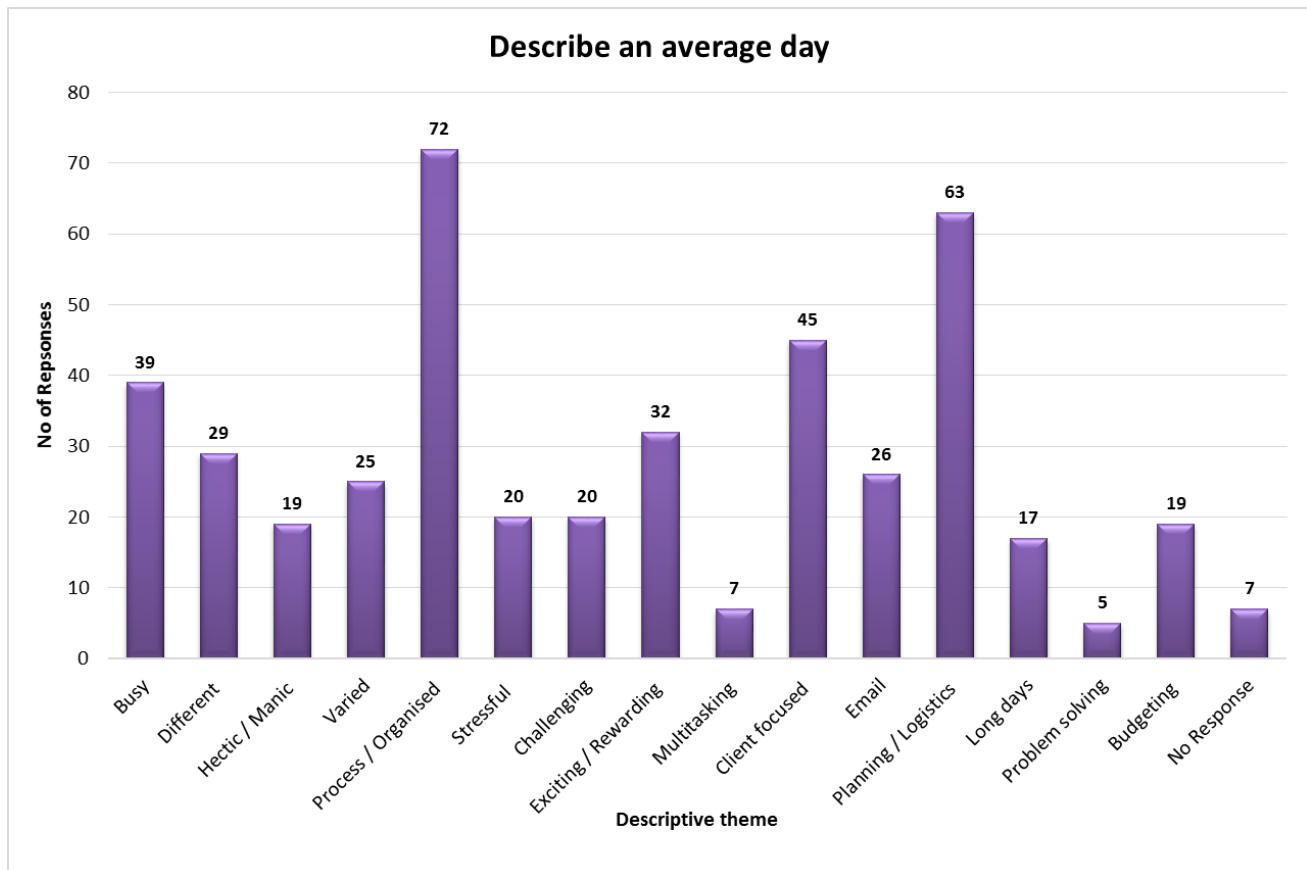


Figure 6.53 Key themes in describing an average day as an event professional.

Overall there were 15 core themes that emerged from these results, and fortunately only a very low non response rate. These themes can also be grouped into two distinct perspectives, one reflecting the ‘pressures and demands’ of the day to day role, and one reflecting the ‘process and organisational’ aspects of an event professionals role. Within the ‘pressures and demand’ perspective there were also two levels of response evident. Comments about the role being ‘busy’, ‘different’, and ‘varied’ create a perception of an energetic and bustling environment, and the concept of every day being different or varied can be an attractive proposition to work in (Dowson & Bassett, 2015; Ryan, 2016b; Silvers, 2012; Van der Wagen, 2007b). The second level provides an insight into the more pressurised demands of being an event professional, with comments about an average day being ‘hectic or manic’, ‘stressful’, ‘challenging’ and ‘long days’. This creates a perception of the potentially negative aspects of the difficulties and demands of being an event professional (Berners, 2017; Malouf, 2012). This negativity is also in keeping with some research by Career Cast (2016) which discovered that working as an events professional ranks as the fifth most stressful job to undertake. Furthermore the State of the Industry report (2016) also that noted increasing levels of stress amongst event professionals. This negative aspect of the pressures and stress is not readily conveyed, however, within the academic literature other than as a generic HR issue and how to identify the signs of stress within employees (Van der Wagen, 2007b; Van der Wagen & White, 2015; Wynn-Moylan, 2018). Whilst characteristics such as events

management being highly complex is regularly portrayed, this is done in a more affirmative tone (Ryan, 2016b). The means that the literature is not reflecting accurately the lived realities of the events profession. The findings from this research are therefore a contribution to this understanding of working in the events profession. It also provides insight and knowledge that will aid the academic literature in regards to the events profession.

In terms of the 'process and organisational' aspects there were three themes that were most regularly reported, that of 'process or organised', 'planning and logistics' and being 'client focussed'. The responses indicated that an average day followed clear, reoccurring processes and methods of working. This creates a perception of a highly professional, highly skilled and methodical industry (Ryan, 2016b; Silvers, 2012). The need to be client focussed was also of note as it appeared to be a common theme across all the sectors, in that the 'client' was critical to the event professional. In terms of events the client could be an internal client (someone within the organisation) or an external client (which could include community groups as well as business to business).

All events are created and delivered for a variety of stakeholders and therefore ensuring the quality of the event in meeting expectations is of significant importance (Beech et al, 2014; Dowson & Bassett, 2015; Silvers, 2012). There were also operational themes that emerged in terms of 'email' and 'budgeting' which reflect the routines that event professionals follow on a day to day basis. Similarly the themes of 'multitasking' and 'problem solving' present an image of a strategic and creative aspect to the industry, which can be married up to the themes of 'pressure and demands'. Finally the most positive response concerned the event professionals regarding their industry, organisation and environment as being 'exciting and rewarding' and that despite the pressures, demands, problems, complexities and difficulties faced, the event industry can be a highly enjoyable and fulfilling industry to work in (Baum et al, 2009; Bowdin et al, 2011; Dowson & Bassett, 2015; Ryan, 2016b; Silvers, 2012; Van der Wagen & White, 2015). These findings can also be linked to the multi-event activity model (figure 6.48) which represents the multiple events that an event professional is undertaking simultaneously. This multi-event activity model demonstrates the continuous pressure and high level of activity and intensity across all the events being managed. This pressure and intensity is clearly reflected here within this findings. The findings can also be linked to the multi-event management process model (figure 6.46) which demonstrates again the complexity and pressures of managing different events, at different stages, and of differing scales and scope.

The findings from this question can also be linked to the growing volume of events annually and simultaneously undertaken. The increasing trend in the number of events being managed adds to the increasing pressures and demands of the majority of the events professionals. This in turn requires the event professionals to be highly organised and highly skilled to ensure consistent events and event experiences (Dowson & Bassett, 2015; Getz, 2018; Ryan, 2016b; Silvers, 2012; Van der Wagen & White, 2015; Wynn-Moylan, 2018). The characteristics and working norms that are also reflected within these findings is representative of shared values and norms within the event industry, and can therefore be determined as a characteristic of 'practice' (Wenger 1998; Wenger et al, 2002). The findings within this research demonstrate that it is evident that the overwhelming majority of event professionals relate to these working practices as being a trait of normal working modes within the industry as a whole, as well as within the various sectors. These characteristics and traits are clearly in line with a community of practice and how it identifies itself (Barros et al, 2012; Snyder & Briggs, 2003; Wenger 1998; Wenger et al, 2002; Wenger-Trayner, 2015).

Question 14 - Do you belong to an Events related Association or Professional Body?

As discussed previously (chapter 2) the event industry has numerous commonalities and characteristics that align to the conceptual framework of Communities of Practice. Whilst the events industry or event academia is not explicitly promoted as a community of practice, the traits, characteristics and attributes of this theory are clear and observable. As Wenger (1998) acknowledges "a community of practice need not be reified as such in the discourse of its participants" (pg 125) but share the same characteristics and traits. One of the key elements of CoP is collaboration as part of a community. Whilst the overarching domain is that of events management and enhancing the practice and knowledge of events, these domains can be readily sub-categorised via event sectors, i.e. the domain of charity event fundraising which is concerned with enhancing knowledge and practice. It was therefore decided to ascertain if event professionals identify as belonging to an association or professional body. This was critical as the vast majority of these associations and professional body's act as a community of practice in disseminating and encouraging sharing of best practice ideas, concepts and methodology (Wenger, 1998). This question was therefore designed to align to objectives three, and examine notions of community that may be present within the event industry.

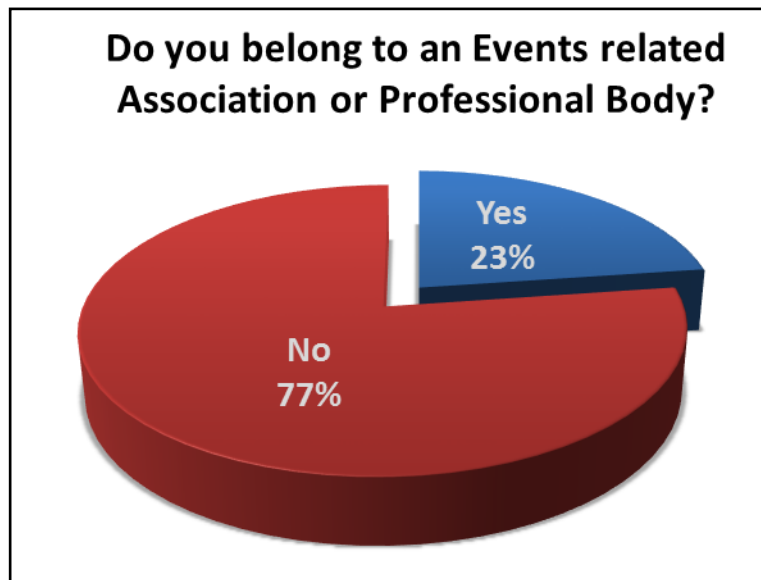


Figure 6.54 Do you belong to an events related association or professional body?

From all the responses, as shown in figure 6.54, only 23% or 49 respondents ($\pm 5.62\%$ MoE) recorded that they belong to an association or professional body. As previously outlined there are over 50 such organisations representing the events industry and event sectors in the UK alone (Allen et al, 2011; Beech et al, 2014; Bowdin et al, 2011; Getz & Page, 2016; Rogers, 2013). The results from this research are significant as it could easily be assumed that the responses would be substantially higher in terms of membership to these associations. The event associations and professional bodies provide support, information, guidance, training and networking which is designed as being beneficial to an event professional (Bowdin et al, 2011). The fact that only a small proportion of event professionals confirmed that they belong to an association or professional body suggests that there is a disconnect between the association or professional body and the event professional.

There are potentially several reasons why this disconnect may occur. Firstly the large volume of associations and professional bodies may result in event professionals not being able to align their role or organisation with the right association that would support them in the way they require (Brown, 2014; Robertson et al, 2014). The cost of becoming a member can also be prohibitive, as depending on the association and type of membership the costs can be very high annually, which can put off joining if the perceived value of membership is not clear. Lastly, as the previous results highlight, the day to day role of an event professional is extremely busy, so time to engage with an association or professional body might be severely limited, reducing the likelihood of appreciating and utilising any benefits of joining an association.

14a – Types of Association

From the event professionals who did respond there was a variety of associations that were mentioned and these are shown in figure 6.55. Around 30 different associations and professional bodies were recorded overall and those with the most memberships are individually highlighted and those that had only one response was recorded under 'other'. The professional bodies and associations ranged from the Institute of Fundraising (IoF), EVCOM, Meetings Professional International (MPI), to the National Outdoor Events Association (NOEA) and International Special Events Society (ISES), among others. What was interesting was that eight participants commented that they have several memberships (between two and four) to different associations. This is due to the event sectors and event role they undertake potentially overlapping combined with there being no overriding association which represents their needs.

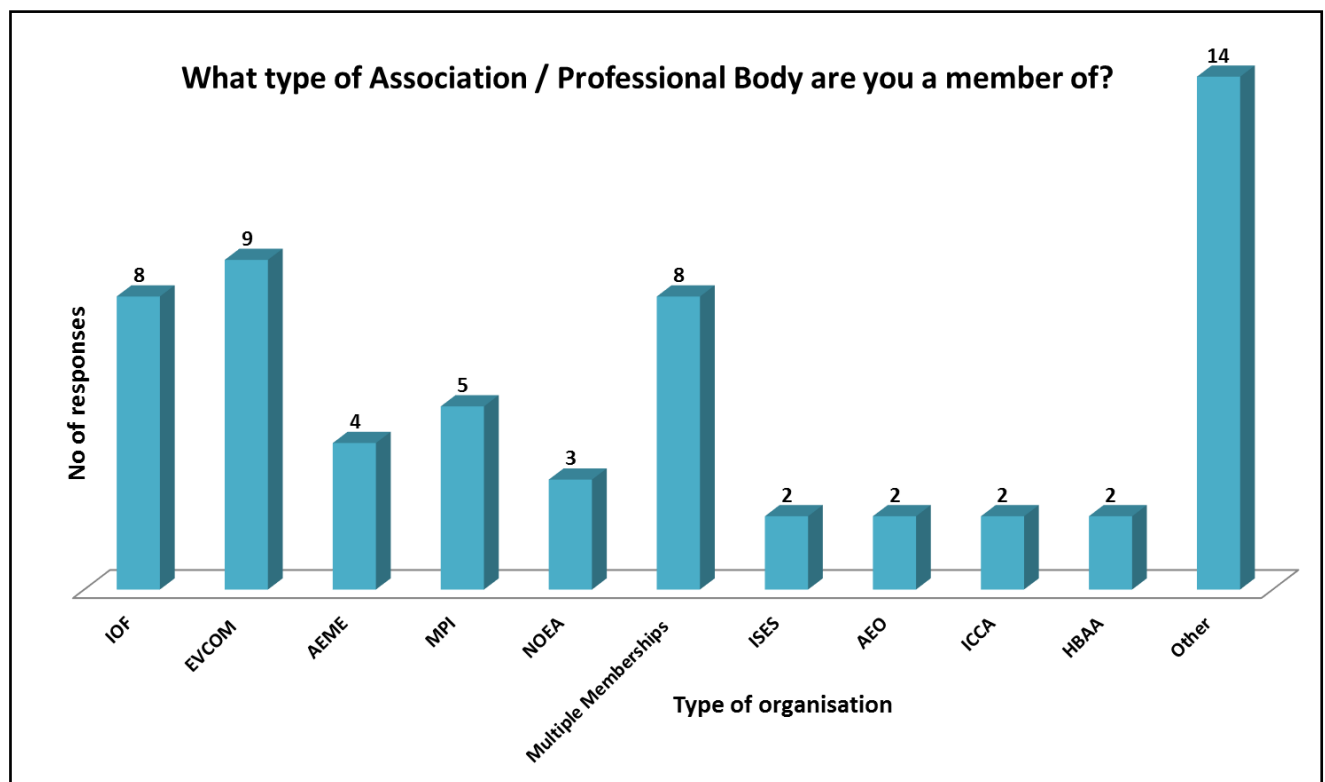


Figure 6.55 Type of associations belonged to.

It also potentially highlights a need for an overall governing body for the event industry, such as an Institute for Event Management (IEM). Whilst the IEM has been established it has not yet started to actively recruit membership or corporate partners as it lacks sufficient funding at present. A functioning institution is essential however, as it will assist with professional development, training, advice, job opportunities, ethical guidance, networking and organisational governance, in line with similar institutions (Beech et al, 2014; Bowdin et al, 2011; Getz & Page, 2016; Rogers, 2013). It is possible that with the development of the EIB this will act as a conduit for promoting

the event industry, which in turn will attract appropriate funding to develop an Institute for Event Management. It would be hugely important to create a functioning IEM as this will also aid in demonstrating the skills, excellence, professionalism and contribution and value (economic, social, political and cultural) that the event industry has as a whole. Furthermore an IEM will also aid in the continued development of knowledge and practice for event professionals, and as such will operate in context to a CoP.

Question 15 - Do you attend any conferences / forums or event related meetings to enhance knowledge and practice?

As with the preceding question the final question asked was also to aid in determining if characteristics of communities of practice are evident within the event industry. This question was therefore also designed in alignment to objectives three, and continues to examine notions of community that may be present within the event industry. This question in particular links with the aspects of public and private community spaces as outlined by Wenger et al (2002) as one of the key traits of communities of practice. One of the core aspects of 'space' as outlined by Wenger et al (2002), are clearly evident through regular interaction at meetings, forums, conferences and presentations. The results regarding the attendance at conferences and meetings to enhance knowledge is outlined in figure 6.56.

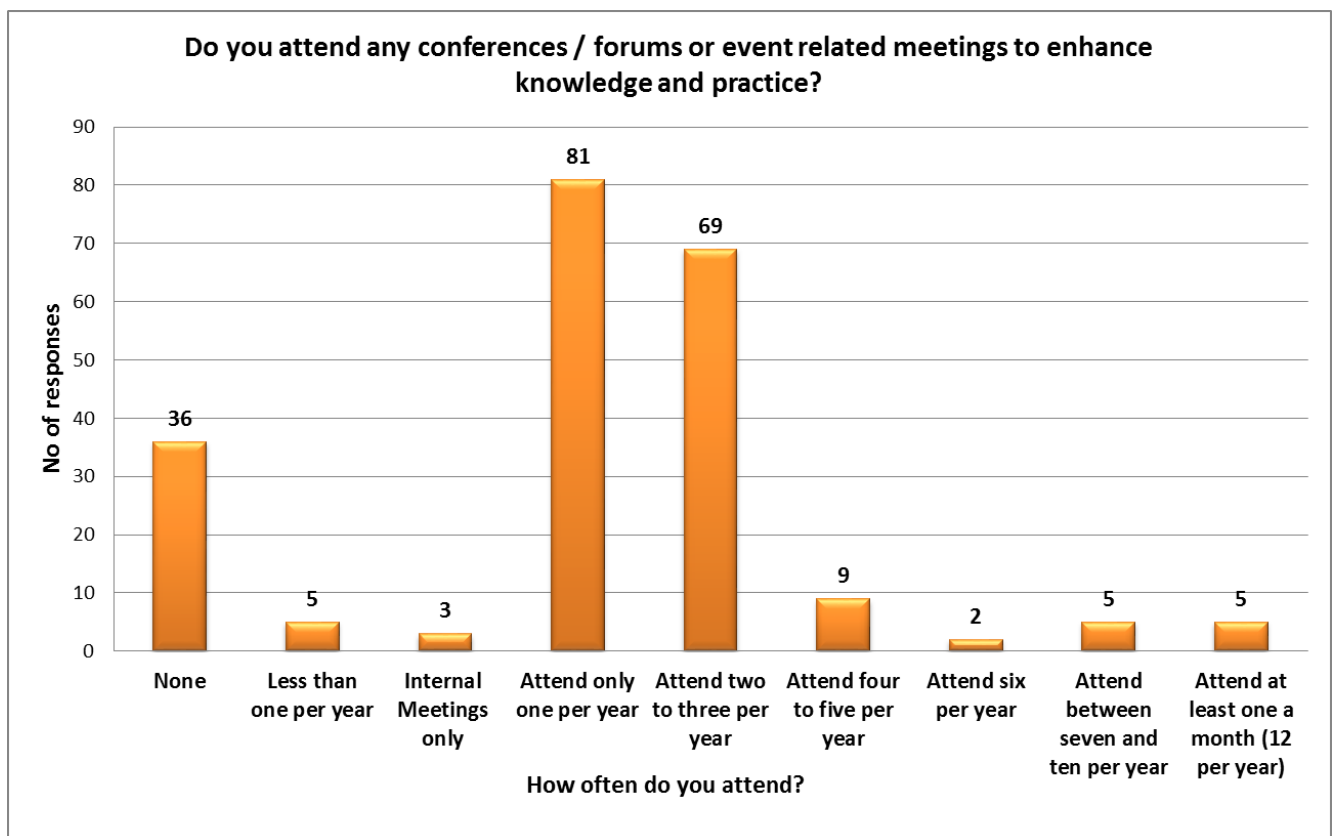


Figure 6.56 Attendance at conferences / forums or meetings to enhance knowledge and practice

As Wenger et al (2002) detail the “public community events serve as a ritualistic as well as a substantive purpose. Through such events, people can tangibly experience being part of the community and see who else participates” (pg 58). They also serve to help develop a sense of identity within and for the group, domain and community. It therefore enables likeminded individuals from the events industry (as per this research) to meet and interact to share knowledge, ideas, new concepts and new working practices (Amin & Roberts, 2006; Wenger et al, 2002). The findings within this research demonstrate that attending the professionals meetings, forums and events are not necessarily associated with membership of a professional body or association. This means that event professionals can engage actively and in a manner that suits their needs (Silvers, 2012). It also demonstrates that there is a demand from the event professionals to regularly engage with other professionals to disseminate and develop new knowledge, practice and concepts that will affect and aid them in their role.

The question posed was very specific in eliciting a response about attending events that were designed to enhance knowledge and practice, a core component of communities of practice (Wenger et al, 2015). Overwhelmingly 83% ($\pm 5.02\%$ MoE) of respondents confirmed that they attended at least one event annually in order to enhance knowledge and practice, with only 17% ($\pm 5.02\%$ MoE) commenting that they attended none. So whilst membership of associations and professional bodies was low overall, the engagement within the event industry is significantly high. The findings also demonstrated that 38% ($\pm 6.49\%$ MoE) of event professionals attended only one event per year (on average). Furthermore 32% ($\pm 6.23\%$ MoE) of event professionals attend two or three industry events annually, and 10% ($\pm 4.01\%$ MoE) attend between four and twelve such events annually. These results have a low margin of error and therefore clearly demonstrate that event professionals are seeking to actively engage, network, learn and enhance practice. By doing so event professionals are therefore portraying clear characteristics of an engaged community of practice within the events industry (Amin & Roberts, 2006; Wenger et al, 2002).

Summary

There are several core themes and trends emerging from the findings of the survey data conducted for this research that align with the four objectives of the research. Firstly the findings within this research support the very recent attention on gender imbalance and inequality. The findings for the event industry demonstrate that overwhelmingly the industry is female dominated (Lee & Goldblatt, 2012; Thomas, 2016; Walters, 2017) and the findings are in keeping with a number of recent industry reports to this regard. It is at senior level, however, that the data

supported the recent findings that senior roles in the event industry (as well as numerous business sectors) is male dominated. The findings from this research supported the fact that males were significantly more likely to hold a senior position, such as events manager, events director or head of events, than a junior role. There was also a disproportionate number of females in junior roles compared to their male counterparts. These findings are in keeping with the current gender imbalance and inequality within the event industry, especially in light of a predominately female workforce (Dale, 2017; Thomas, 2016; Walters, 2017). These findings link in particular to objective two and specifically contextualising events in relation to scope and scale. These findings also provide additional insight and contribution to this ongoing debate concerning gender in events.

Secondly the findings demonstrated that event professionals are reporting that they are working on numerous event projects both annually and simultaneously. One of the core objectives of this research is to demonstrate that events are not a singular process but a complex multi-layered event process that is currently not represented within the academic literature. The findings of the survey and the industry reports clearly support this view point. Only Ziakas (2014) provides any commentary from an academic perspective on this singular event approach as being a significant weakness within the current event literature. The literature does examine event portfolios which focus on multiple events of different types and scales that are set within a specific timeframe (Anderson et al, 2017; Antchak, 2017; Ziakas, 2014). What is critical, however, is that these portfolios are solely linked to host communities and from either a tourism or destination perspective rather than an organisational one or individual professional's perspective (Bowdin et al, 2011; Getz, 2005; Getz & Page, 2016; O'Toole, 2011; Richards, 2015; Ziakas, 2014). The multiplicity of the events management process is reflected in the adapted conceptual model as outlined in figure 6.46. This model visibly displays the complexity of managing multiple events which reflects the lived experience and reality of the overwhelming majority of event professionals. This model also provides an understanding of this multi-event context that is currently a gap in the academic literature. Both the multi-event management process model and the multi-event activity model represent new insight into working methods and practice within the industry. These therefore represent a contribution to knowledge regarding the management of events. These findings link in particular to objective one and four as they clearly recontextualise the events management process as a complex multi-layered event process as opposed to the serial and linear representation typical within the current academic literature.

The findings also reveals some working practices that are evident within the event industry and event sectors, such as the average time for planning events, and the documentation processes used. The findings demonstrated that on average three to six months is taken for the whole planning process but that this was dependent upon the type of sector. The use of documenting the event process ties into the academic literature regarding the planning of events, in that the complex process of events management needs to be carefully managed and recorded (Berridge, 2007; Bowdin et al, 2011; Dowson & Bassett, 2015; Ferdinand & Kitchin, 2012; Getz, 2005; Getz, 2007; Shone & Parry, 2013; Tum et al, 2006; Van der Wagen, 2007a; Van der Wagen and White, 2010). This timeframe also enabled the development of the 'multi-event activity model' (figure 6.48) which was adapted from Silvers (2008). This new conceptual model reveals the pressures and complexity of managing multiple events simultaneously, following the timeframes used by event professionals. These findings again link to objective one and four and also aid in recontextualising the events management process as a complex multi-layered event process, as well as highlighting elements of practice within the event industry. This timeframe perspective provides additional insight into the working practices of events and as such demonstrates a contribution to knowledge in context to this.

The findings also highlighted a number of different documentation processes and techniques, which were often linked to the type of role or event sector. One key trend that emerged was the clear links to project management techniques being utilised across the event industry and sectors (Gido et al, 2018; O'Toole & Mikolaitis, 2002; Pielichaty, 2017). Charity events, despite being only a small proportion of the data, also demonstrated some insight into working practices, with high volumes of events being planned, clear processes for managing and documenting events, and an increase in the last few years in event activity also being noted (IoF & Blackbaud, 2015). The findings regarding the multiplicity of events and timeframes, as well as the artefacts used in recording and documenting the event process are clear shared characteristics of 'practice'. These characteristics are evident in the event industry and within the various event sectors, and are aligned to a community of practice approach (Barros et al, 2012; Snyder & Briggs, 2003; Wenger 1998; Wenger et al, 2002; Wenger-Trayner, 2015). These findings link to objective three and four as they demonstrate notions of community that are evident within the event industry, and this is exposed through the processes and industry practices that are explored.

Another significant finding is that whilst many professionals do not belong to an association or professional body they do attend meetings, conferences and training sessions to enhance their practice and knowledge. This is a clear example of a community of practice within the event

industry (Wenger et al, 2002). Furthermore many of those who undertook the survey belonged to specific interest groups within LinkedIn. Again this indicates that event professionals are intentionally seeking out communities to be associated with and to interact with, again in keeping with communities of practice (Amin & Roberts, 2006; Wenger et al, 2002). These findings link to objective three and again aid in demonstrating notions of community that are evident within the event industry. This perspective and evidence of event professionals operating in keeping with a CoP provides a contribution to knowledge in respect of how events professionals, and the event industry, develop and continually enhance knowledge and practice. Events operating as a CoP has not been fully explored previously within the academic literature, and therefore the findings within this research further support this contribution to knowledge.

Finally the economic value of these events is also reflected by the respondees who note that events are a significant financial contributor to the organisation's annual income, with many commenting it is worth 50% or more. This is in keeping with reports by BVEP (2014, 2017), State of the Industry Report (2016), Event Industry Report (2017), IoF & Blackbaud (2015), which demonstrate that the volume and economic impact of events is growing year on year. This growth is also in keeping with some of the academic perspectives on the growing economic value of events, although this is often only on select sectors or individual mega events (Allen et al, 2011; Dowson & Bassett, 2015; Getz & Page, 2016; Raj et al, 2013; Shone and Parry, 2013). Despite these research findings it does not aid fully in providing a definitive figure for the economic impact of events, especially for charity fundraising events. There is also some potential for exaggeration and bias within the responses regarding the value and importance of events, as they reflect the self-interest of the event professionals participating (Dwyer & Jago, 2012; Crompton & McKay, 1997; Mules & McDonald, 1994). However, despite these minor concerns when the economic estimates for charity fundraising events are examined in context to the overall economic data, as presented in Chapter 5, there is a clear theme emerging that supports an estimate for charity fundraising events to be worth at least 10% of all income for the charity sector as a whole. This aids in demonstrating that there is a significant economic value for these charitable events that have previously been overlooked by the academic literature and by aspects of the event industry. These findings link directly to objectives two and four as they demonstrate some insight into the economic values of events, in particular charity fundraising events, and provide additional new context to these economic values. As such this again represents new insight and context from which to perceive the growing importance of charity fundraising events.

Chapter 7

Findings and Analysis Part 3 - Charity Fundraising Events Professional Interviews.

Introduction

As outlined within the methodology, the in-depth semi-structured interviews were designed to capture qualitative data from charity fundraising event professionals. The interviews and questions were designed to align with the four research objectives and will explore, investigate and recontextualise event management processes and demonstrate that this is actually a complex multi-layered event process rather than the serial and linear representation typical within the current literature. Furthermore the interviews would examine and contextualise events in particular relation to scale, scope and economic values. Additionally notions of 'community' within the events industry and specifically charity fundraising events will also be investigated. And finally through the interviews an array of field data will be generated to explore processes, practices and economic values present within charity fundraising events.

In conducting in-depth semi-structured interviews as the core aspect of the primary research for this thesis, a number of charity fundraising event professional specialists were sought to participate. The initial method that was planned and proposed focused on purposive sampling, utilising charity fundraising event professional contacts at a number of charities that were to be included as part of the research (Arbnor & Bjerke, 2009; Durbarry, 2018; Veal & burton, 2014). As the research process began, however, two options were implemented. The first option being to maintain the use of purposive sampling, and the second option was to use snowball sampling. The snowball sampling developed through several opportunities and introductions which were made by those being interviewed (Bryman, 2016; Durbarry, 2018; Fisher, 2017; Saunders et al, 2009). Approximately 50% were interviewed via purposive sampling and 50% via snowballing. For example respondent 25 was interviewed who then introduced respondent 10 as a potential candidate, who in turn introduced respondent 1. This was also similar within some organisational contexts where one charity events fundraiser would introduce a colleague in a similar role. This was helpful in developing a wider range of interviewees and in reducing time in undertaking the interviews (Bryman, 2016; Durbarry, 2018; Fox et al, 2014).

The interviews took place between February 2015 and February 2016 with the majority conducted between April and October 2015. Each interview consisted of 17 open-ended questions (appendix 1), and were designed in conjunction with the research objectives. This enabled the subjects, ideas and concepts of the researched to be posed to be explored within the questions set that would provide a level of depth and detail required in order to answer the research question and

objectives. The average length of each interview was between 25 to 45 minutes. The interviews were recorded and transcribed to provide a full, detailed and accurate account of each interview. These were then analysed using template analysis which enabled themes to be coded and recorded in order to produce data, tables, graphs, charts and vignettes to present this information (Brunt et al, 2017; Jones et al, 2013; King, 2012; King & Brooks, 2017).

In total 25 event professionals were interviewed in roles that ranged from Community Fundraising Officer, Area Fundraiser, to Senior Fundraising Manager and Company Director, with the vast majority being in an intermediate (managerial) role to senior role (senior manager or director). Of those interviewed there were four males (16%) and twenty-one females (84%), which is again representative of the industry and previous survey findings (Thomas, 2016; Lee & Goldblatt, 2012; Walters, 2017). The full breakdown of interviewees, their role, events sector and time in both the events industry and at present company is outlined in table 7.44.

The range of experience working in the events industry also ranged from 1 year to over 30 years, with 19 (76% of interviewees) having at least four or more years' experience. This is critical as it enables the interviewee to have the relevant experience and authority in answering the event and operational related questions. The two interviewees who had only 1 years' experience were both event management graduates, so whilst they may have limited industry experience they possess a core understanding of how events are developed and managed. There are also a number of event sectors that are represented within the interviews, with the majority (17 interviewees or 68% in total) working directly in the Charity Event Fundraising sector, which is central to this research. The remaining interviewees worked in numerous sectors, such as Arts and Festivals, Corporate Events, Event Venues and Event Consultancy, but all critically had extensive experience working on charity fundraising events within these roles.

Each question aligns directly with one or more of the four objectives of the research. These will be outlined in due course and alongside each question (where appropriate) to aid in demonstrating how the overall research question and objectives are being met. It is essential to note that the first two questions are all aligned to objective two and aid in contextualising events in particular relation to scale and scope. These questions examine the role, sector, length of time (experience) working in events industry (and on charity fundraising events), and length of time at their present company. This background data aids in demonstrating the suitability and reliability of the

interviewees and therefore their responses as being representative of the sector (Brunt et al, 2017; Durbarry, 2018).

| Respondent | Position | Sector | Time in Events | Time at Company |
|---------------|---|---|----------------|-----------------|
| Respondent 1 | Director | Event Production | 28 years | 20 years |
| Respondent 2 | Community Fundraising Officer | Charity Event Fundraising | 2.5 years | 2.5 years |
| Respondent 3 | Community Fundraising Manager | Charity Event Fundraising | 6.5 years | 5 months |
| Respondent 4 | Operations & Events Manager | Arts & Festivals | 6 years | 18 months |
| Respondent 5 | Fundraising Manager | Charity Event Fundraising | 15 years | 6 months |
| Respondent 6 | Sales Manager | Venue | 30 years | 5 years |
| Respondent 7 | Area Fundraiser | Charity Event Fundraising | 4 years | 4 years |
| Respondent 8 | Banqueting Manager | Venue | 1 year | 1 year |
| Respondent 9 | Area Fundraising Manager | Charity Event Fundraising | 6 Years | 6 Years |
| Respondent 10 | Director | Event Consultancy - incl Charity Events | 25+ years | 5.5 years |
| Respondent 11 | Senior Fundraising & marketing Manager | Charity Event Fundraising | 12 years | 5 years |
| Respondent 12 | Challenge Event Coordinator | Charity Event Fundraising | 5 years | 18 months |
| Respondent 13 | Head of Corporate & Community Fundraising | Charity Event Fundraising | 8 years | 3 years |
| Respondent 14 | Events Fundraising Manager | Charity Event Fundraising | 3 years | 2 years |
| Respondent 15 | Events Fundraising Manager | Charity Event Fundraising | 4 years | 2 years |
| Respondent 16 | Fundraising Manager | Charity Event Fundraising | 2.5 years | 18 months |
| Respondent 17 | Regional Fundraiser | Charity Event Fundraising | 25 years | 5 months |
| Respondent 18 | Community Fundraising Manager | Charity Event Fundraising | 10 years | 3 months |
| Respondent 19 | UK & European Trekking Events Coordinator | Third Party Events | 2.5 years | 2.5 years |
| Respondent 20 | Community Fundraiser | Charity Event Fundraising | 22 years | 18 months |
| Respondent 21 | Events Manager | Charity Event Fundraising | 13 years | 3 years |
| Respondent 22 | Events Manager | Corporate Events | 13 years | 9 years |
| Respondent 23 | Fundraiser | Charity Event Fundraising | 1 year | 1 year |
| Respondent 24 | Events & Fundraising Manager | Charity Event Fundraising | 5 years | 18 months |
| Respondent 25 | Event Director | Event Consultancy - incl Charity Events | 18 years | 10 years |

Table 7.44 Breakdown of Interviews, roles, sectors and time in industry and present company.

Question 1 - How long have you worked in events?

In establishing the quality and expertise of the interviewees, it was important to determine how long they had worked within the event industry and how long they had been at their present company. This would then provide clear insight into the potential reliability and validity of their responses, with a longer career providing greater credibility as well as an ability to comment on changes and trends within the industry. As seen in table 7.44 (and figure 7.57) of the 25 interviewees 23 (92%) had at least two years' experience working in the events industry, and 19 (76%) with four or more years' experience. A further 40% (10) had over 10 years working in events and 20% (5) with over 21 years' experience in events. This level of experience supports the overall validity and appropriate expertise of the interviewees and therefore their responses, comments and insights, and therefore can be considered as representative of event professionals in the industry, specifically charity fundraising events (Bernard, 2013; Durbarry, 2018; Perri & Bellamy, 2012). As previously outlined two interviewees had been working in the events industry for only one year, but crucially both had also undertaken an Events Management degree. Therefore whilst their exposure and experience within the events sector may have been potentially limited

their knowledge and understanding should not be, as they would have undertaken at least three years of study within an events context, therefore aiding in the validity of these responses.

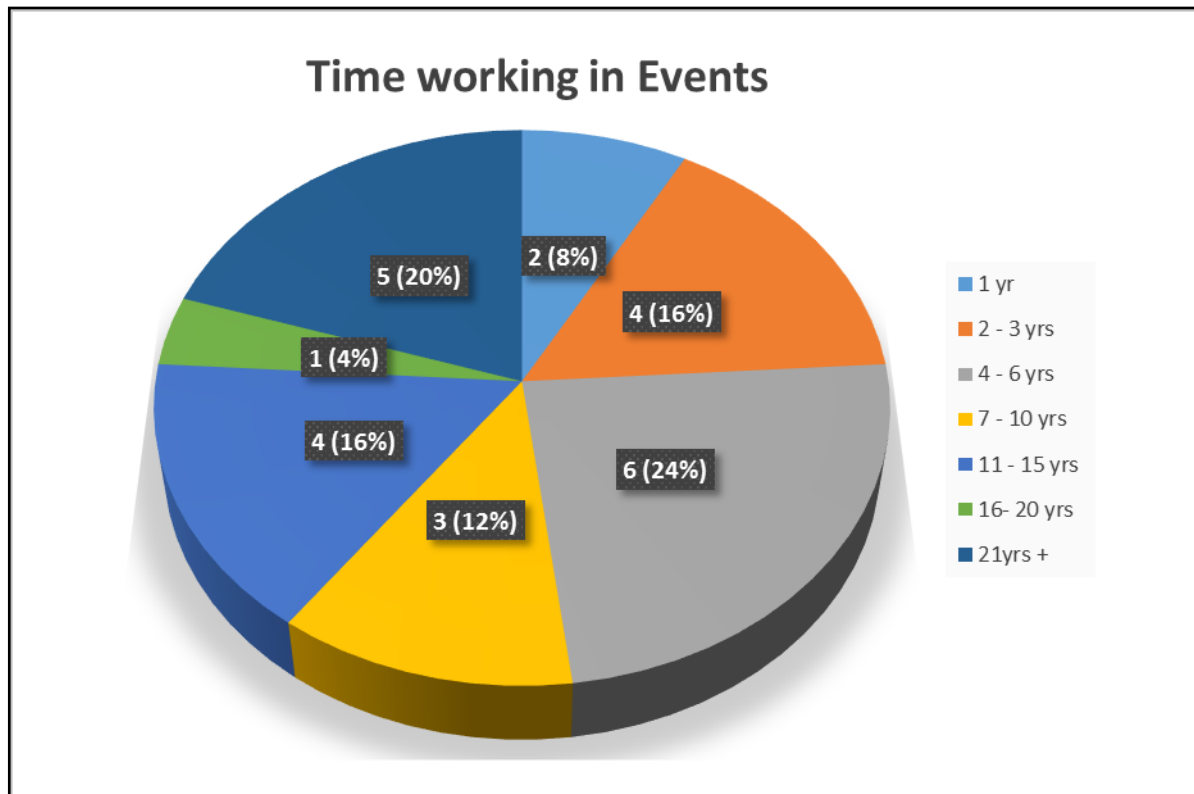


Figure 7.57 Time working in Events Industry.

Question 2 - How long have you been at your present company?

Further to appreciating the length of experience working within the event industry and event sector it was helpful to appreciate the time spent at their current organisation. This would then aid in underpinning the interviewees grasp of their organisational practices and processes, and the depth of knowledge from their organisational context. What can be noted, as seen in figure 7.58 and table 7.44, is that 17 (68%) had been in their current organisation for less than three years. Table 7.44 highlights that 10 of these (40%) have moved organisation recently (in comparison to their overall length of time in the industry).

This potentially highlights a trend within the events industry for moving roles and organisations at regular intervals (potentially every 2 to 3 years). Whilst this data does not necessarily affect the quality of the interviewees responses it does highlight that a small number (4 or 16%) have not been at their current organisation for more than 6 months. This could hinder their contextual knowledge for their current role and organisation but they all had between six and twenty-five years event industry experience to also draw upon (as shown in table 7.44).

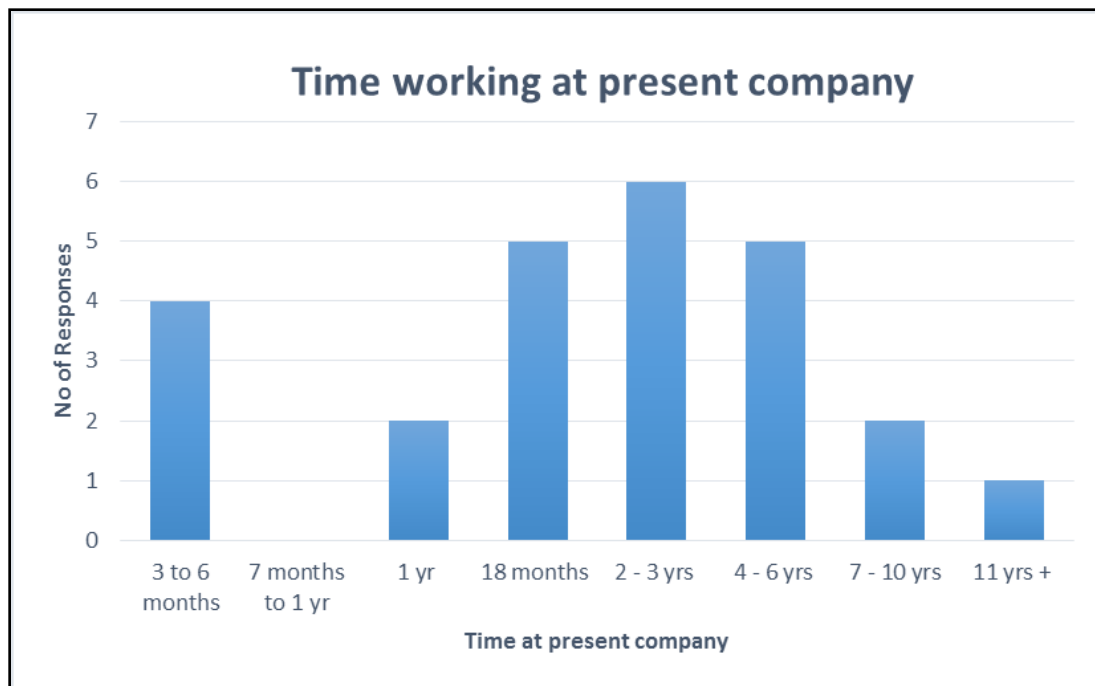


Figure 7.58 How long have you been at your current company?

Finally, it was essential to establish the different event sectors that the interviewees worked in (table 7.44 and figure 7.59), as this would also strengthen the reliability, validity and credibility of their responses, particularly in relation to charity fundraising events.

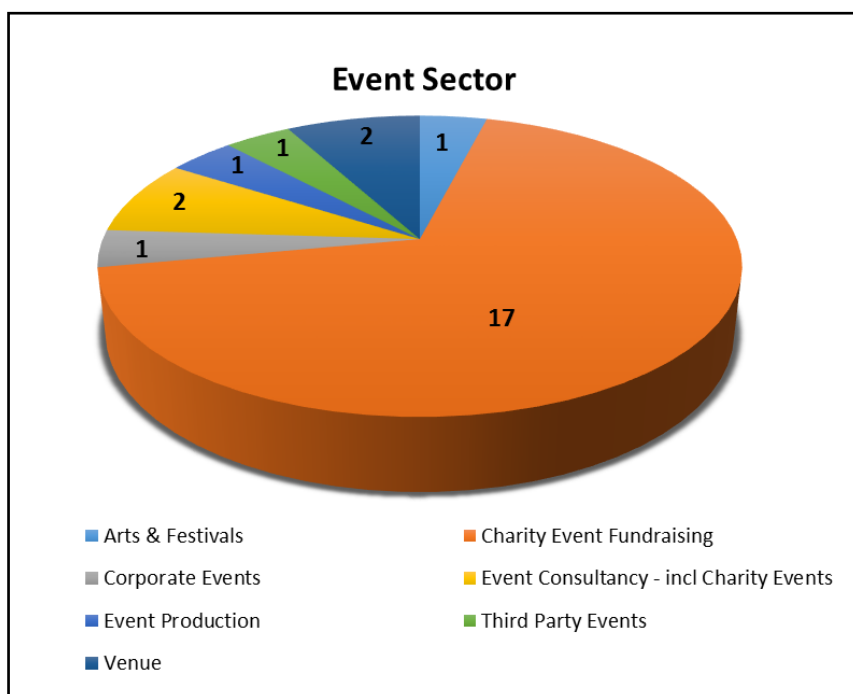


Figure 7.59 Event Sector that the Interviewee works in.

Of the responses 17 (68%) worked directly in Charity Event Fundraising, which is the key focus of this research. Of the remaining eight (32%), two worked in Event Consultancy but this included extensive experience working for charities delivering and advising on charity fundraising events.

The two interviewees who worked in Event Production and Third Party Events also specialised in working on charity event fundraising events, with clear expertise in this area. Of the remaining four interviewees whilst charity fundraising events was not an integral aspect of their role they all had extensive experience of managing charity fundraising events, and therefore their insight would be equally valuable.

Question 3 - How did you start working in events?

A question that was of interest was how and why the interviewees became involved in working within the events industry and in particular within the charity fundraising events sector. The interviews were designed to explore core themes and test concepts within the events industry for comparison with academic literature and develop greater understanding of the events profession, and specifically charity fundraising events. Therefore by appreciating how and why event professionals were attracted to work in the event industry assists in validating and supporting the concepts and objectives being examined and explored for this research. This question and its findings are therefore linked to objective three which is examining notions of 'community' within the events industry.

In order to establish the motives of each of the interviewees the responses were analysed and thematic coding used to determine the commonalities and themes within these responses in order to develop some data that was meaningful (Brunt et al, 2017; Jones et al, 2013; King, 2012; King & Brooks, 2017). These responses and the correlating thematic code can be seen in table 7.45, and the commonalities in the themes emerging are seen in figure 7.60.

| Coding | Response theme | No of responses |
|---------------|--|------------------------|
| 1 | Negative Job | 2 |
| 2 | Worked on Charity events | 13 |
| 3 | Sought to work in Charity Sector | 11 |
| 4 | Family Connection working in events | 3 |
| 5 | Volunteering on events | 10 |
| 6 | Events Management Degree | 9 |
| 7 | Enjoyed working on events | 3 |
| 8 | Working on events to promote company / products | 6 |
| 9 | Positive impact of events | 5 |
| 10 | By chance through being exposed to events | 8 |
| 11 | Sought to work in events industry | 7 |
| 12 | Health problems that connected to charity events | 1 |

Table 7.45 Key to the thematic coded responses.

There are a number of patterns and themes that emerge from this data. Firstly 13 (52%) of participants outlined that they worked on charity fundraising events at some point prior to working in the event sector. The responses ranged from running charity fundraising events as part of the role in another organisation, to undertaking a fundraising event in their spare time to support a local charity. Ten interviewees (40%) also outlined that they volunteered at some point on a charity fundraising event which provided exposure to the charity industry, and five (20%) commented that they worked and volunteered on charity fundraising events.

An interesting dynamic from the data is that whilst 11 (44%) of interviewees sought to work specifically within the charity fundraising event sector, nine of these (36%) had also worked or volunteered on charity events, highlighting a potential influence this volunteering has had on their career choices. This is linked to the motivation factors for volunteering on events, and charity events specifically (Anheier, 2014; Bladen et al, 2013; Bowdin et al, 2011; Getz & Page, 2016; Heitmann and Roberts, 2010; Sargeant & Jay, 2014; Tum et al, 2006; Van der Wagen & White, 2010).

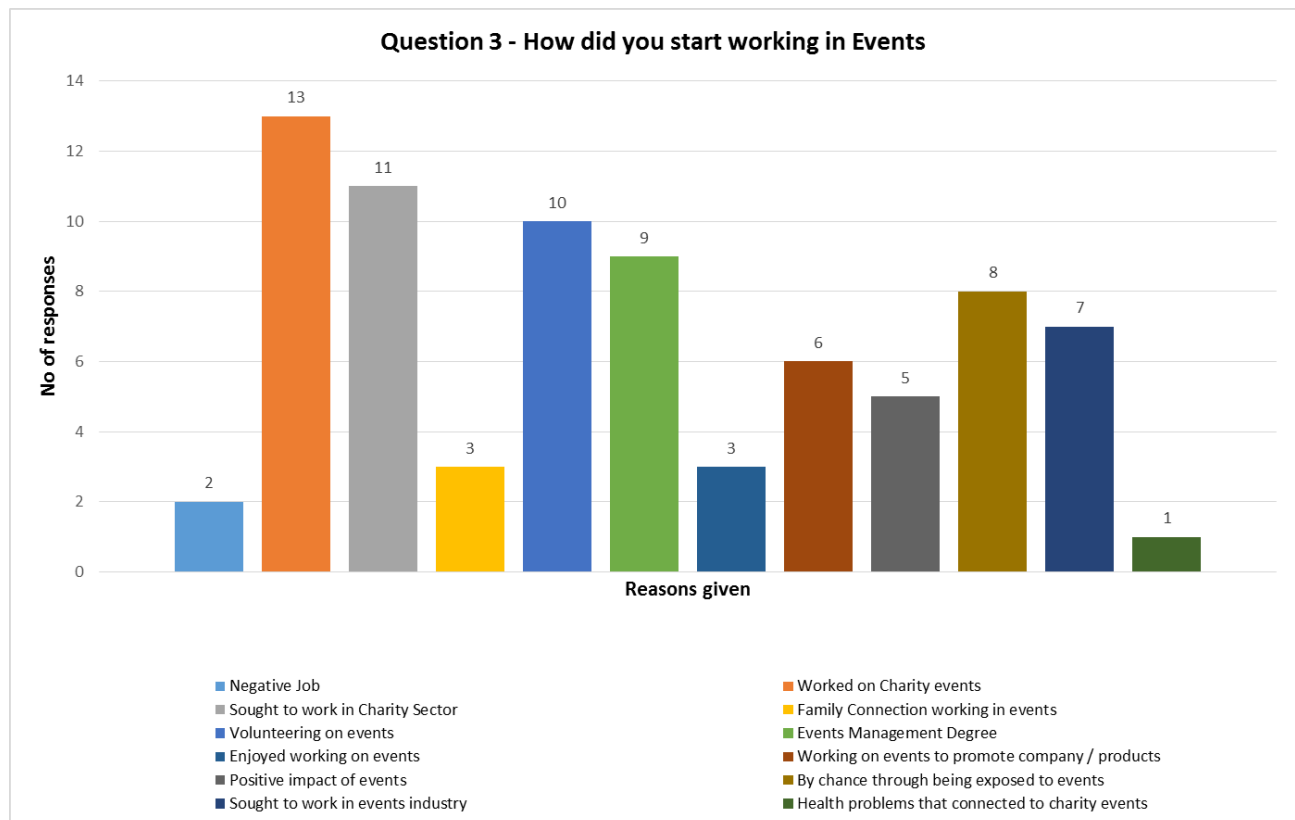


Figure 7.60 How did you start working in events: results by theme

This is supported by six (24%) of the participants who specifically outlined the negative job roles they were in and the positive influence that they experienced working on charity fundraising events, and hence a desire and motivation to work in the charity fundraising event sector. It is also

useful to note that nine (36%) of the respondents had undertaken an events management degree so this also influenced and motivated their decision to work within the events industry to capitalise on the knowledge developed at university (Getz, 2012; Thomas, 2016). Of these seven interviewees (28% of the total respondents or 78% of those with degrees) had worked and volunteered on events during and after their studies. This again highlights a direct influence from their studies and volunteering experience and exposure to the events and charity events sectors. It also links to the growing professionalism of the industry and need for qualified and experienced event professionals (Bowdin et al, 2011; Getz & Page, 2016; Goldblatt, 2011; Ryan, 2016a; Ryan, 2016b; Van der Wagen & White, 2015).

| Respondent | Comments | Link to literature |
|---------------|--|--|
| Respondent 5 | When I had my cancer treatment here at the hospital the ward was very small and couldn't accommodate everybody who was having their treatment. They started an appeal called the "B Positive" appeal which was aimed to raise £300,000 at the time to extend the ward and I got involved. My interest just grew from there. I did things like I published my diary of my treatment to raise money. I had originally pledged to try and raise £5,000 and then it ended up going to £25,000! That gave me the buzz for events and just seeing the impact that it could make. They're quite addictive. | 1) 'Purposive Factors' - van der Wagen (2007a) 2) 'Reciprocation' - Sargeant and Jay (2014) |
| Respondent 16 | The reason I wanted to go into events was that in year 11 I organised my prom which was very successful and from that I looked as to how I could get into events. I applied to study Events at University. I always wanted to give back to charities. | 1) 'Egoistic Factors' - van der Wagen (2007a) 2) Herzberg's (1968) 'Two-factor theory of Motivation' 3) Vroom's (1964) 'Expectancy Theory' |
| Respondent 22 | Charity Events started me off! I did a degree in marketing and in my year out, my placement year, I worked a Liverpool Women's Hospital and they had a huge emphasis on charity events. One of the projects I was asked to do was to a charity event for the new born appeal, which is funding for the neo-natal units at the Liverpool Women's Hospital. So we started off with one idea and it grew into having a fundraising event on site at the women's hospital, which we'd never done before. It turned into a family fun day event for staff and families of the women's hospital. That was my very first event and we raised £1000 from a budget of nothing. We got given things, everything was donated, everyone's time was donated, all the prizes were donated, the food was donated. It was so good. So that was what gave me the bug because I felt the reward at the end was so great compared to all the hard work. That was my first ever event, a charity event. | 1) 'External Factors' - van der Wagen (2007a) 2) Herzberg's (1968) 'Two-factor theory of Motivation' 3) Vroom's (1964) 'Expectancy Theory' |

Table 7.46 Example narrative on how individuals started working in events with links to motivational theory.

The data also highlights that a number of the respondents were introduced to the events and charity fundraising event sector by chance (eight or 32%). Of these five (63%) were influenced and motivated to seek work in the events or charity fundraising events sector. This demonstrates the influence that exposure to the event industry had on decisions to actively seek employment in those sectors. There are some good examples by way of vignettes outlined in table 7.46 that links the motivations behind volunteering that led into seeking employment within the events industry. These responses from participants 5, 16 and 22 help to highlight that there are clear motivational reasons behind decisions to seek employment within the events and charity event sectors.

Another key theme emerging from this data is that these individuals have been attracted to the events industry and to charity fundraising events for particular reasons, such as personal connections, educational factors, or an interest in the charity, events or both. For the overwhelming majority of those interviewed this has then led to deliberately seeking to engage and work in the charity event sector. This is also clearly in keeping with the principles of communities of practice where individuals are attracted to a 'domain' and to a 'community' (Snyder & Briggs, 2003; Wenger 1998; Wenger et al, 2002; Wenger-Trayner, 2015). Therefore, it can be determined that these event professionals, as a sample of the event population, have deliberately chosen to engage within the event industry (domain). This is therefore a potential characteristic of event professionals who via education, voluntary activity or personal connections are actively pursuing careers in events and the numerous event sectors. In addition to this event professionals are engaging with others within their chosen field (community) to undertake the 'practice' of events, all of which form the base values of how communities of practice operate (Henri & Pudielko, 2003; Snyder & Briggs, 2003; Wenger 1998; Wenger et al, 2002).

Question 4 - What type of events do you work on?

In determining how the event professionals being interviewed operated (in terms of developing, managing, and delivering events and the processes used), it was useful to understand the types and variety of events that they worked on. This question was also designed to align to objectives two, three and four. This is because the findings from this question would aid in contextualising charity fundraising events in terms of scale and scope, as well as examine notions of community that may be present. The findings would also assist in reflecting the processes and practices within charity fundraising events.

Given the wide variety of event types (Bowdin et al, 2006; Getz, 2007; Raj et al, 2013; Silvers, 2012; Van der Wagen, 2007a) it is unsurprising therefore that there was a wide breadth of event types outlined by the interviewees. In fact when analysing the responses and attributing thematic coding, 11 interviewees (44%) highlighted that they worked on a wide portfolio of events. As previously discussed the notion of event portfolios is predominately linked to host communities and tourism objectives, rather than an individual or organisational perspective (Anderson et al, 2017; Antchak, 2017; Getz, 2005; Richards, 2015; Ziakas, 2014). The findings with this research aid in supporting the view that event portfolios should be amended to also examine the individual and organisational context for managing events.

There were also some clear themes emerging in regards to the types of events being undertaken as seen in figure 7.61. Unsurprisingly the vast majority of responses were working on charity fundraising events, but these fell into several categories. The first was ‘charity led’ (organisational events) which the charity developed and delivered from start to finish with full control – such as annual balls – aimed at raising funds and profile. The next category was ‘community led’ or ‘volunteer led’ events, whereby the event professional was assisting and guiding these external groups in the development and delivery of fundraising events. Interviewees commented that for some community groups this was very intensive and operational, and for other more experienced groups, was more of an advisory capacity.

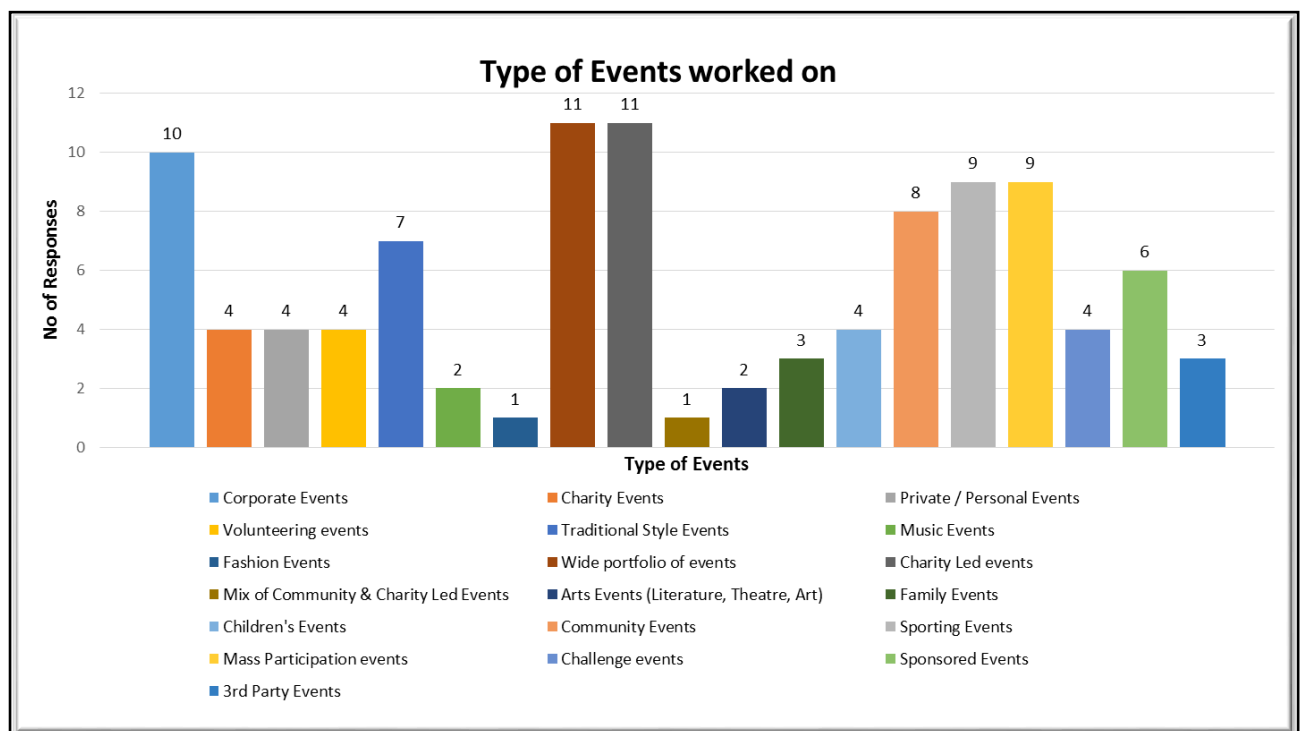


Figure 7.61 Type of events worked on

The last, and by far largest category of note, was the sporting or participation events. A key trend that has emerged and is growing rapidly is that of mass participation and sporting or challenge events. Part of the reason for this trend is a change in social and cultural interaction with charities and donors, whereby donors wish to interact more and perceive a direct and material value for their donation (Active Network, 2013; Sargeant & Jay, 2014; Sargeant & Shang, 2017; Weinstein & Barden, 2017). Therefore, by attending events, and in particular participating in events, such as cycle rides, marathons, challenge events, and mass participation events, the donors are experiencing and engaging more directly with the charity. The charities are also benefitting as it develops a stronger link to the donor and aids in recruiting them onto a donor journey for their charity (Cox, 2017; Sargeant & Jay, 2014; Sargeant & Shang, 2017; Weinstein & Barden, 2017). A large proportion of responses also highlighted a clear theme that linked to the growing use of mass participation events, such as colour runs, walks and obstacle events, for the charity to undertake as these were excellent for raising funds, generating brand awareness, and linking supporters to the donor journey (Cox, 2017; Goodwin et al, 2017).

The sponsored events and third party events relate to buying places at a major sporting or challenge events, such as the London Marathon or London to Paris Cycle ride, and then 'selling' these places to supporters (donors) in return for a minimum sponsorship target (usually 10 times the purchase cost). This is also a growing trend within charities as it utilises these high profile events to generate interest, increase brand awareness and create a high return on investment for very little coordination from the charities' perspective (Bates et al, 2000; Dowson & Bassett, 2015; Sargeant & Shang, 2017).

The sheer variety of event activity demonstrates the complexities of working in the event industry and in particular within charity fundraising events. Charities utilise a wide range of event types in order to attract different supporters to participate and engage with the charity (Webber, 2004). This is due to the wide demographic of charity supporters requiring a different approach to attract them to the charity. Therefore charities are engaging in a wide typology of events that utilise volunteer led events, third party events and in-house event activities. There are some examples outlined in the vignettes in table 7.47 which demonstrate this variety of event activity from a select number of charity event fundraising interviewees.

| | |
|---------------|---|
| Respondent 25 | Sport plays a big part of it but also conferences, charity events, gala dinners so across the board really. Anything from small bespoke events to mass public events. |
| Respondent 14 | It's a real mixture. We have the midnight walk, a cycle challenge, a children's lantern walk, a Christmas tree collection, a colour run this year aimed at families, we have a ladies lunch, and a strictly event as well. |
| Respondent 3 | <p>At the moment the events that I work on kind of fall into two categories. The first ones are volunteer lead events. They can be your typical style cake sales all the way up to large corporate golf days. That half of the role is about supporting volunteers. A lot of them are extremely experienced but for some of them it might be their first time to put together events that are viable for their area and audience. It is also to ensure that it doesn't have a bad representation for the charity and that our brand is used correctly. Most importantly, its value for money as far as fundraising and that they actually achieve the goals that they set.</p> <p>And then the other side are staff lead fundraising events. An example of a big one we've got coming up at Christmas would be our Carols by candle light concert which is a large scale carol concert at Liverpool Anglican Cathedral where we will hope to raise £20,000 plus on the night. That will be arranging everything from the actual running of the concert all the way to VIP reception for major donors.</p> <p>It's a mixture of supporting volunteers and arranging fundraising events of our own.</p> |
| Respondent 7 | There is a huge variety of events. It's from supporting community events and also organising our own like the 10 mile walk along the canal to corporate event. Our golf day is held annually and also corporate balls. So mainly community and corporate events. Individuals can get involved in too with their community events. So it is quite varied. |
| Respondent 23 | Fundraising obviously and the main events I work on are the sponsored and sporting events. For example the Starlight walk is the biggest event and also 3rd party events like the half marathon and the BUPA 10K and the Great Manchester Run. These are smaller scale in terms of organisation and we are not there on the day but that is my main remit. I am also working on the Lantern Walk and a children's event in October and the ladies lunch and the tree collection as well. So it is quite a full range with different audiences and styles. |

Table 7.47 Examples of the type and variety of event activity from event professionals.

All of these responses also tie into the typology of charity events as developed within this research (figure 7.62) and outlined previously within the literature. This new Typology of Charity Events had mapped out four key components of charity events. The first was volunteer events, which are events developed and delivered by the charities volunteers or supporters with little direct input from the charity or charity event team (Bates et al, 2000; Sargeant & Jay, 2014). Organisational

events are developed, managed and delivered by the event team within the charity, and these are usually showcase events, such as a gala ball or mass participation event (Bates et al, 2000; Cox, 2017; Passingham, 1995; Weinstein & Barden, 2017; Wendroff, 1999). Third Party Events are where the charity purchase places through a third party who are organising an event – such as the London Marathon or Three Peak Challenge (Bates et al, 2000; Dowson & Bassett, 2015). In buying places the charity are able to then offer these to supporters who then participate and raise sponsorship and funds on behalf of the charity (Goodwin et al, 2017). This results in a significant return on investment, in terms of monies raised, charity brand awareness, and most importantly the time to coordinate such activities. Through the interviews, it was observed that utilising third parties is becoming an increasingly popular event fundraising trend and represented significant value for money and strong returns on investment.

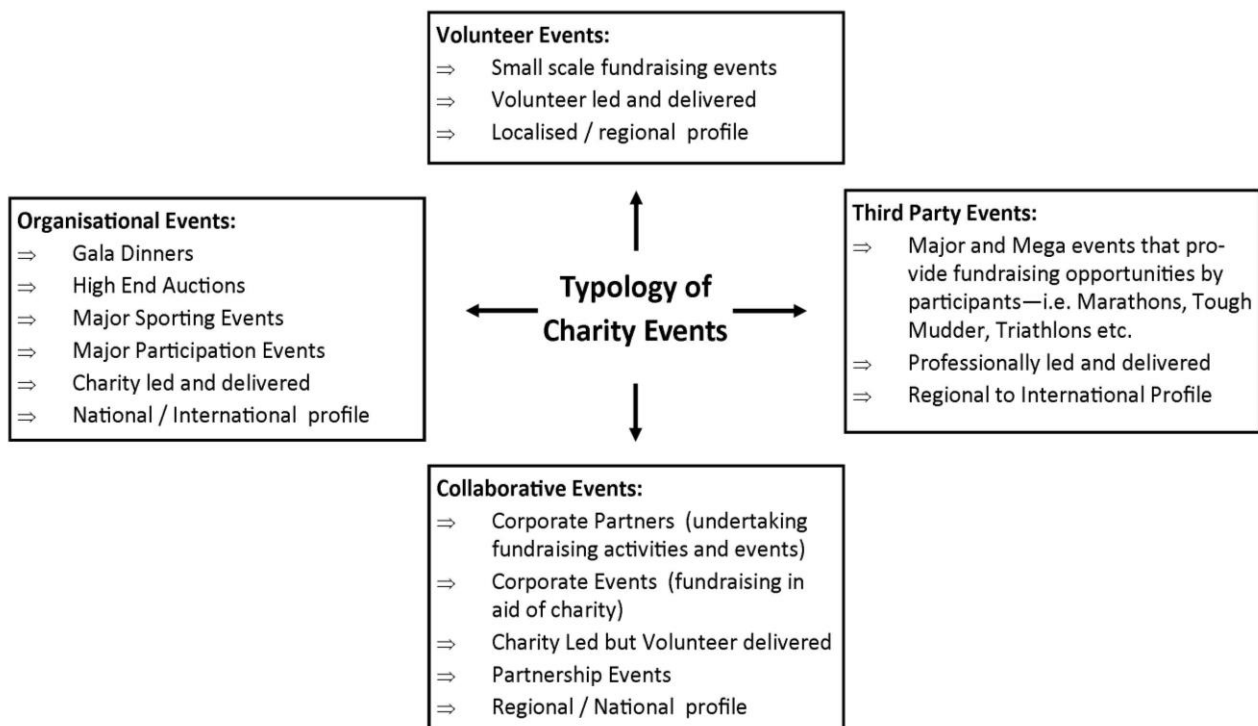


Figure 7.62 Typology of Charity Events, Brown (2017).

Lastly, Collaborative Events were those events that were organised by a group of supporters, predominantly a corporate partner. These partners would undertake numerous events throughout the year on behalf of the charity. This would require some input from the charity in assisting the coordination of some of these events and activities to maximise the potential fundraising (Bates et al, 2000; Cox, 2017; Weinstein & Barden, 2017; Wendroff, 1999). These collaborative events and partnerships have huge financial potential for the charities, as many of the organisations are

supporting the charities as part of their CSR (corporate social responsibility) strategy, through which they would gain potential PR exposure (Sargeant & Jay, 2014; Sargeant & Shang, 2017).

This new typology of charity events that has emerged from the literature and findings demonstrate a clear gap in the current academic literature on the strategies that charities develop and utilise in order to fundraise via these event activities. Currently only a limited number of the event typologies in the academic literature allude to charity fundraising events as a clear event type (Shone and Parry, 2013; Silvers, 2012; Van der Wagen, 2007a). This is generally only represented as a holistic approach, however, and lacks the appreciation of the complexity that charity fundraising events entail. The realities, as exposed within this research and findings, is a far more sophisticated and complex approach to managing charity fundraising event activities. Furthermore the fact that this typology is reflected across the majority of interviewees (and noted within the majority of charity annual and financial reports) demonstrates that this is a working practice within the charity sector. As such this is a clear characteristic of the charity sector and the practice of events, and therefore is clearly a mode of practice in keeping with a community of practice (Amin & Roberts, 2006; Wenger et al, 2002).

Question 5 - How many events do you work on annually?

The participants were asked a series of overlapping questions to help uncover working practices, time constraints and pressures within the coordination and delivery of events. These questions concerned the number of events that the event professional (as an individual) worked on annually, how many events the organisation (collectively) delivered annually, and how many events at any one time they would be working on (both organisational and potentially collaborative or volunteering events). These questions were designed to highlight that the vast extent of the academic literature portray the event process as a singular activity (Bowdin et al, 2013; Dowson & Bassett, 2015; Getz, 2005; Raj et al, 2013; Shone & Parry, 2013), rather than a multi-layered approach with numerous events (and types) in process simultaneously and at various stages of development and delivery. These questions also reflect those posed in the survey that was undertaken within this research (chapter 6).

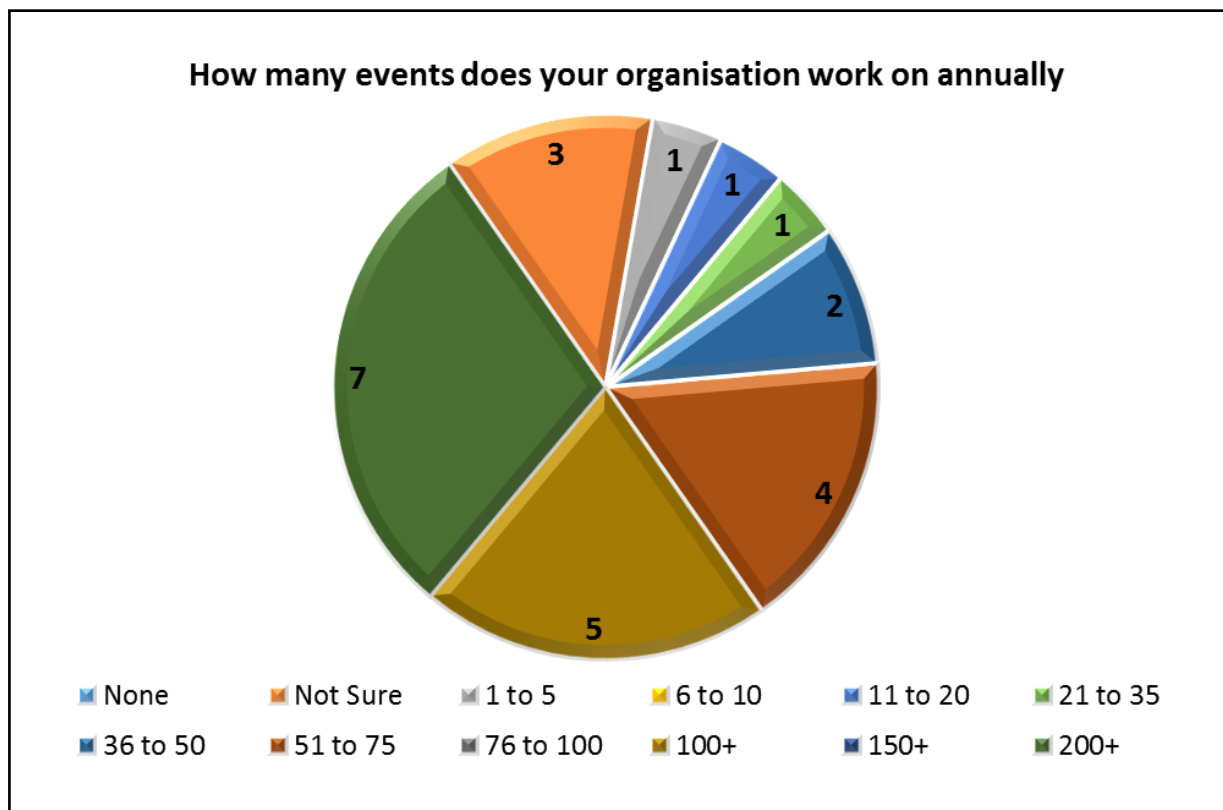


Figure 7.63 How many events do you work on annually?

The following three questions are therefore inter-linked and are focussed on examining and exploring concepts regarding the volume of events managed as well as aspects of the event processes utilised. These questions are aimed at exposing some gaps in the academic literature concerning the multiplicity of events. The questions and findings highlight working practices, processes and characteristics within charity fundraising events industry, as well as in context to the event industry. This question in particular is aligned to objective one and four, recontextualising the event management process and examine the practices within the charity fundraising events.

As with the results of the survey, all bar one participant commented that they were working on multiple events annually (figure 7.63). The survey of 215 event professionals highlighted that only 1.4% (3) of participants worked on only 1 event per year, compared to 4% (1) of the interviewees and this is within the parameters of previous research undertaken (Cvent , 2015; Event Manager Blog, 2014). Eight of the interviewees (32%) commented that they undertook between five and ten events annually, which is again in keeping with the survey results, which reflected that 31.2% of event professionals were working on between two and ten events annually. Similarly, those undertaking more than 50 events annually was 24% (6) of the interviewees, compared to 27% of those surveyed, and 25% indicated by Cvent 's (2015) research. This clearly represents that the scale and volume of events that event professionals are required to undertake is significantly

higher than the literature would suggest. This in itself represents a clear gap within the academic literature on events management. The findings from both the survey and interviews supports this perspective which is additional supported by the industry findings (Cvent, 2015; Event Manager Blog, 2014). It can therefore be inferred that event professionals work on multiple events, from an organisational and individual perspective. The academic literature therefore needs to evolve to incorporate these new perspectives of the realities of event practice.

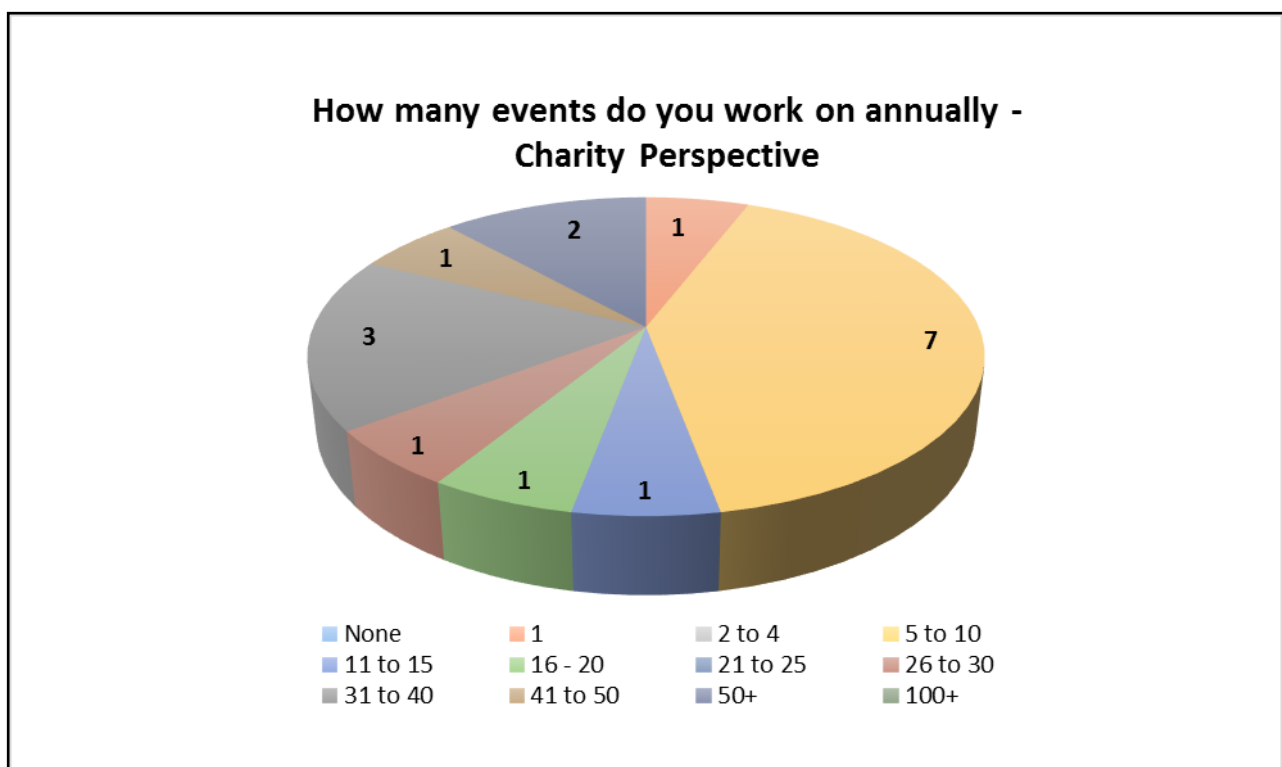


Figure 7.64 How many events do you work on annually: charity perspective.

There is also some clear data on the volume of events undertaken by charity event professionals, as outlined in figure 7.64. The responses show that one of the charity event professionals only works on one event annually, with the remainder (94%) undertaking between five to fifty or more. This is again in keeping with the findings emerging from the survey data, demonstrating that this trend is reliable and representative of the charity event sector. The findings also aid in demonstrating the importance that charity fundraising events have within the charity sector due to the sheer volume of events being delivered (Bates et al, 2000; Cox, 2017; Sargeant & Jay, 2014; Sargeant & Shang, 2017; Weinstein & Barden, 2017; Wendroff, 1999).

Question 6 - How many events does the organisation deliver annually?

Whilst it is important to understand how many events the individual event professional is undertaking it is also important to understand the organisational context. This question is

therefore aligned to objective one, two and four, as it is concerned with recontextualising the event management process, investigating the scale and scope of events, and to examine the processes and practices within the charity fundraising events. From the responses (as seen in figure 7.65) only one response (4%) indicated that the organisation delivered between one and five events annually. The next lowest amount reflected between 11 and 20 events being delivered annually by the organisation, but again only one interviewee (4%) reflected this viewpoint. From all of the responses, 76% of those interviewed outlined that their organisation was delivering over 21 events annually. Furthermore the findings revealed that 64% of organisations deliver more the 50 events annually, 44% deliver over 100 events annually and surprisingly that 24% noted that their organisation was delivering in excess of 200 events annually.

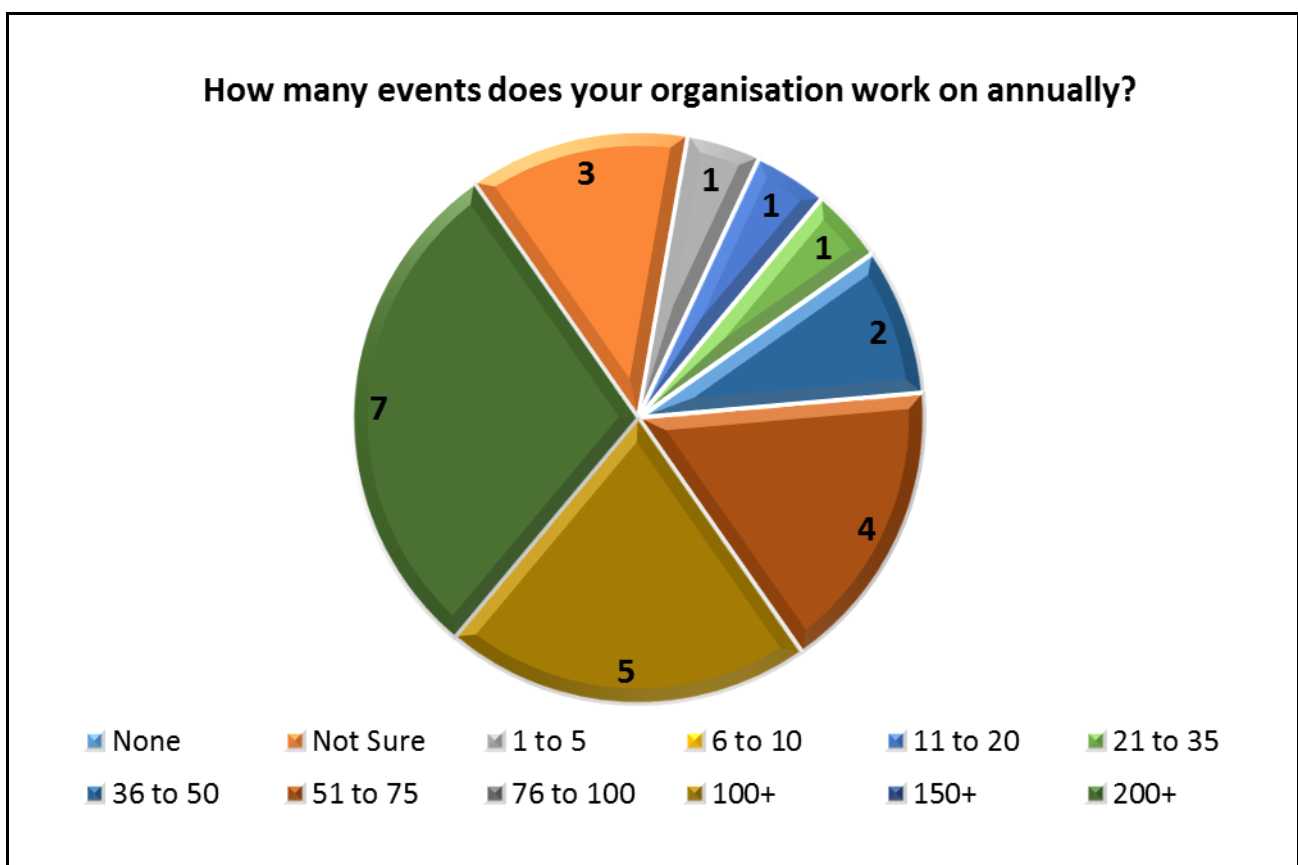


Figure 7.65 How many events does the organisation deliver annually?

Whilst this exact question was not reflected in the survey it was noted that 71% of those surveyed had noted an increase in the number of events being delivered annually. The data from the interviews again demonstrates that the event management industry requires its professionals to multi-task and to work simultaneously on multiple events throughout the year. As previously discussed this is not currently reflected in the academic literature and only shown as a singular process (Allen et al, 2011; Bowdin et al, 2011; Dowson & Bassett, 2015; Getz, 2005; Raj et al, 2013; Shone & Parry, 2013). There is some outline of the development and use of event portfolios (Getz,

2005; Ziakas, 2014) but this is based entirely on a host community and from a tourism perspective, rather than an individual or organisational context.

This data is critical as it exposes some flaws within the current event literature and its portrayal of the event profession and industry practices. The sheer volume of events being undertaken means that the process for managing events effectively is far more complex than potentially appreciated (Bladen & Kennell, 2014). The interview data also shows that charities are delivering high volumes of events annually, as outlined in figure 7.66, with the majority of charity event professionals (88%) commenting that they were delivering between 11 and 200+ events annually.

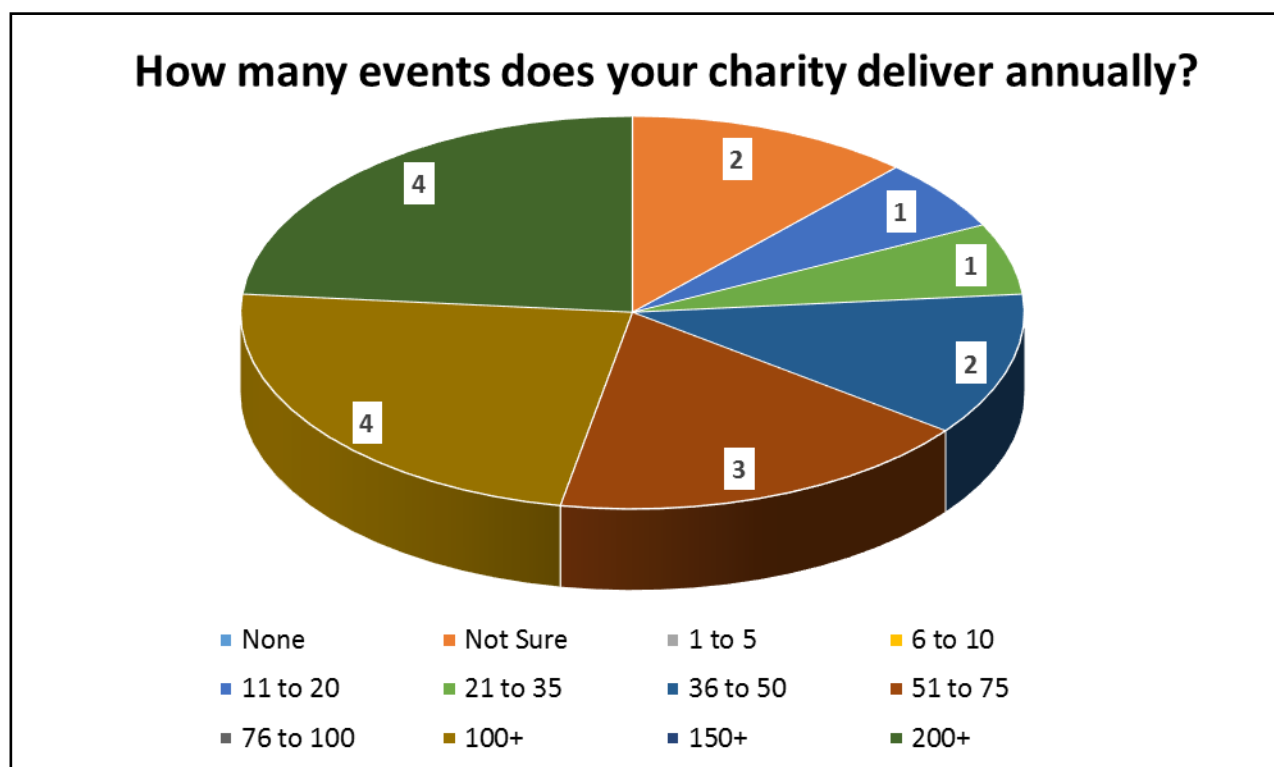


Figure 7.66 How many events does your charity deliver annually?

The findings also reflect that 65% of participants noted that their charity delivered between 11 and 100+ events annually, with 23% commenting that the charity ran over 200 events per year. Given the wide array of events as outlined previously within the proposed typology of charity events, this volume of events reflects that charities are delivering unprecedented numbers of fundraising events annually. These charities are also supporting and managing fundraising events within the community, corporate partners and via third party event activities (Goodwin et al, 2017; Hendriks & Peelen, 2012; Hyde et al, 2016; Mirehie et al, 2017). As charity fundraising events are currently overlooked from the event management academic literature this data helps support the case for charity fundraising events to be viewed in the same context as other event sectors (Cox, 2017; Webber, 2004).

Question 7 - At any one time how many events are you working on?

A final question that was asked in this series concerned the number of events being developed or delivered at that any one time, in an attempt to determine the average number of events being worked on simultaneously. This question is in keeping with the question posed within the survey and also aligns to objective one and four for recontextualising the event management process and examine the processes and practices within charity fundraising events. The results, as seen figure 7.67, highlight a number of trends. All participants provided a response in terms of the number of events being worked on simultaneously.

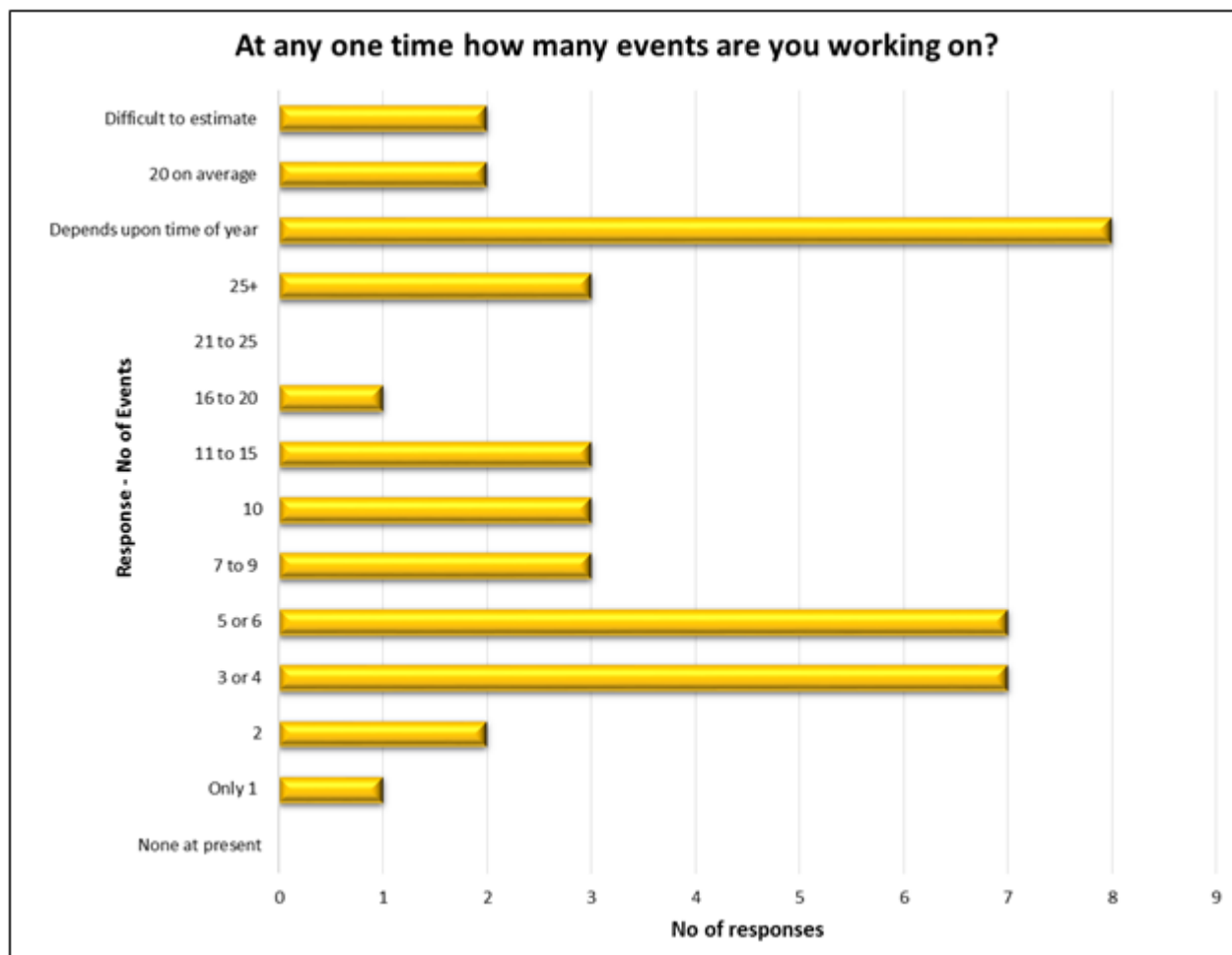


Figure 7.67 At any one time how many events are you working on?

From the findings an interesting theme emerged, with 32% (8) of the event professionals commenting that it depended upon the time of year. This indicated that there were busier times of the year when a higher number of events would be underway, as well as potentially quieter periods with a lower volume of active events. This highlighted a potential seasonality of events, with key planning phases and key delivery phases. This also represents new insight into working practices within the events and charity event sector and is an aspect that is not overly explored within the current academic literature other than from a tourism perspective (Getz & Page, 2016).

The highest proportion of responses (56%) indicated that they were working on between three and six events at any one time. This is in keeping with the survey data, which indicated that 50.5% of those surveyed were working on between two and seven events simultaneously. Of those interviewed 36% (9) outlined that they worked on between 7 and 15 events at any one time, and 12% (3) highlighting that they worked on over 25 events at any one time, again in keeping with the survey results. Some examples via vignettes from the interviews regarding the volume of events are highlighted in table 7.48. These vignettes again demonstrate characteristics and themes within charity fundraising events, which includes seasonality of events, a variety (portfolio) of event types, high volume of events, and the concept of events overlapping. The overlapping of events in particular relates directly to the management of multiple events simultaneously as outlined in the conceptual model previously (figure 6.46). These findings therefore support the notion that events are a complex multi-event management process, which is currently not reflected in the academic literature.

These participants all highlight the multiplicity of the event industry and the volume of events an average event professional undertakes annually as well as at any one time. Whilst this data is reflected within the industry research (Cvent, 2015; Event Manager Blog, 2014) it is still not reflected within the academic literature. Given the increase in popularity of event management degree programmes in the UK and internationally (Ryan, 2016b), it is imperative that the complexity of the role of the event professional is appropriately conveyed. Whilst the complexity of the process is outlined by many of the leading academic authors (Bladen et al, 2018; Berridge, 2007; Getz, 2007; Silvers, 2004; Shone & Parry, 2013; Tum et al, 2006; O'Toole, 2011) the multiplicity of the process is not. Therefore the development of the conceptual multi-event management process model that emerged from the survey findings is again demonstrated within the interview findings as accurately and appropriately portraying this reality of managing events in practice. This is critical as it demonstrates a current gap in the literature concerning the multiplicity of the events management process. This perspective is consistent across the events industry, including charity fundraising events.

| Respondent | Response | Themes Emerging |
|---------------|---|---|
| Respondent 1 | It comes in peaks and troughs so it is not unusual for us to have 30 events on the go at the same time. It is usual for us to have a lot of events landing in the same week as there are prime weeks of the year when you take all the school holidays and public holidays out you get to very few weeks where it's plausible to hold an event and if then they say they can't on a Friday or a Monday then they are all overlapping each other. | 1) Event activity - 'peaks and trough' - (Sillers, 2007; O'Toole, 2002). 2) High volume of events. 3) Seasonality of events - (van der Wagen 2007a; van der Wagen & White, 2010; Getz, 2005; Ziakas, 2014) 4) Simultaneous and overlapping events. |
| Respondent 2 | Probably 4 at the moment for me personally but the challenge events are constant. The events are also seasonal. It goes quiet after Spring but in the summer we get the parties and clay pigeon shoots. Then it goes quiet again until the run up to Christmas. So it all happens at once and goes quiet in between. | 1) Event activity - 'peaks and trough' - (Sillers, 2007; O'Toole, 2002). 3) Seasonality of events - (van der Wagen 2007a; van der Wagen & White, 2010; Getz, 2005; Ziakas, 2014) |
| Respondent 9 | Probably about 15 this month and each week you are supporting about 15-20 people and their events. It's multiple events and they are not all similar, they are totally different. | 2) High volume of events. 3) Seasonality of events - (van der Wagen 2007a; van der Wagen & White, 2010; Getz, 2005; Ziakas, 2014) 4) Simultaneous and overlapping events. 5) Different event types (Getz, 2007; van der Wagen & White, 2010; Bowdin et al, 2011; Ziakas, 2014). |
| Respondent 12 | At the moment I'm probably working on about 6 events it's a quiet time at the moment and we looking at more planning for events for next year. Putting the plans together and over the next couple of weeks that may increase to about 15 events. It may be that one week I concentrate one just one event as it is the lead up to it and then the following week I have 10 others I have to catch up on. It all depends on the time of the year. | 1) Event activity - 'peaks and trough' - (Sillers, 2007; O'Toole, 2002). 2) High volume of events. 3) Seasonality of events - (van der Wagen 2007a; van der Wagen & White, 2010; Getz, 2005; Ziakas, 2014) 5) Different event types (Getz, 2007; van der Wagen & White, 2010; Bowdin et al, 2011; Ziakas, 2014). |
| Respondent 13 | Probably over 6 at a time but you are thinking about all the things on the calendar as well as what you are trying to deliver. So in reality it is probably much greater than that. Whilst we are trying to develop this year's calendar we are looking at what the next big thing is and what we might be wanting to do in future years so your heads as got to be in a number of places at one time. | 1) Event activity - 'peaks and trough' - (Sillers, 2007; O'Toole, 2002). 2) High volume of events. |
| Respondent 18 | I am working on 4 of our events at present but over the course of 2 months as many as 20. | 1) Event activity - 'peaks and trough' - (Sillers, 2007; O'Toole, 2002). 2) High volume of events. |
| Respondent 19 | In the region of about 20 but most of the events fall between May and September | 2) High volume of events. 3) Seasonality of events - (van der Wagen 2007a; van der Wagen & White, 2010; Getz, 2005; Ziakas, 2014) |
| Respondent 21 | Our season starts on 1 st January with the sky dives and this year our ball is on 16 th October so it is a short season. This week I am doing the evaluation of the sky dive, sorting out some loose ends, and we are 3 weeks away from our walk so I am sorting out all the logistics, sorting out volunteers, as well as recruiting for our rock and roll marathon. I am also making approaches for sponsorship for the ball so it's 7 or 8 events and as the priority of one lessens another will gain momentum. | 1) Event activity - 'peaks and trough' - (Sillers, 2007; O'Toole, 2002). 3) Seasonality of events - (van der Wagen 2007a; van der Wagen & White, 2010) 4) Simultaneous and overlapping events. |
| Respondent 23 | Between the team maybe 10 but we are constantly doing stuff to lead onto the next one. Currently I am working on 4 or 5. Most of our events are towards the end of the year so between February and June we don't have any. We do the planning then as from June to January it is non-stop. | 1) Event activity - 'peaks and trough' - (Sillers, 2007; O'Toole, 2002). 3) Seasonality of events - (van der Wagen 2007a; van der Wagen & White, 2010) 4) Simultaneous and overlapping events. |
| Respondent 25 | At the moment 5 or 6 events. Events tend to be seasonal so you have peaks and troughs. August is generally quiet as everyone is on holiday so we tend to clear all the admin and prepare for the onslaught in September. | 1) Event activity - 'peaks and trough' - (Sillers, 2007; O'Toole, 2002). 3) Seasonality of events - (van der Wagen 2007a; van der Wagen & White, 2010; Getz, 2005; Ziakas, 2014) |

Table 7.48 Responses on how many events being worked on and themes emerging

From the responses there were additional themes emerging, as shown in table 7.48. One of the leading themes was the concept of event activity representing “peaks and troughs” where the level and intensity of work fluctuated throughout the year, as well as on the individual event. This is in keeping to the event management process models as developed by O’Toole & Mikolaitis (2002) and Silvers (2008, figure 7.68) which presents these ‘peaks and troughs’ within their models. The difference, as outlined within this research, is that this is on a multi-event scale and not the singular perspective (Ziakas, 2014), and this is reflected in the multi-event activity model that was developed from the survey findings (chapter 6), and is further supported by the interview findings (figure 7.68).

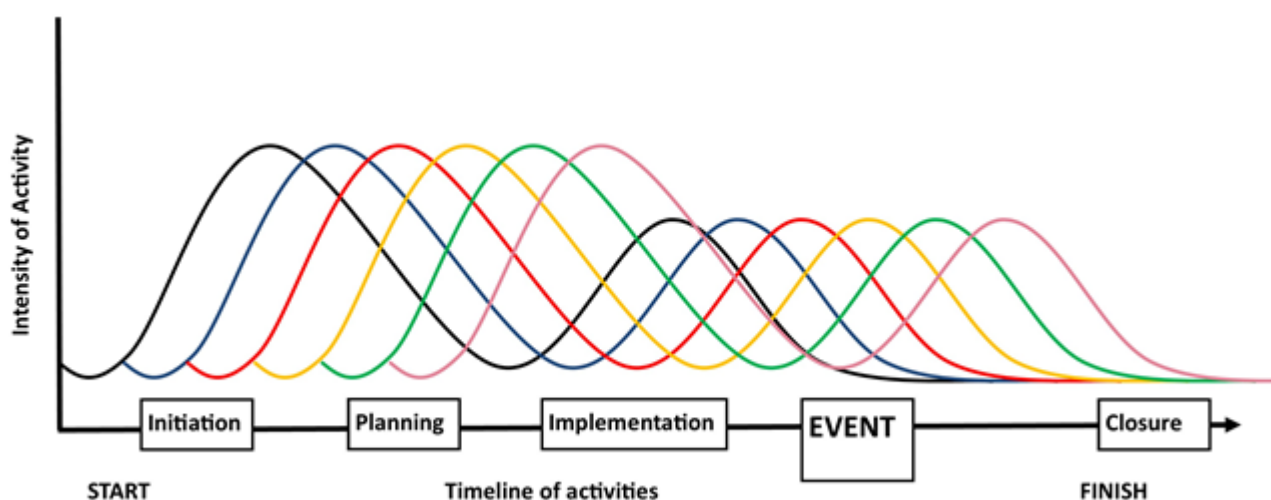


Figure 7.68 Multi-event activity model, Brown (2017 adapted from Silvers, 2008).

Linked to the peaks and trough activity is the seasonality of events, which is reflected in all the sectors that were interviewed, as demonstrated in table 7.48. This seasonality referred to clearly promotes that there are key times and months of the year when event activity is undertaken but the academic literature only reflects seasonality from a tourist season perspective (Getz, 2005; Van der Wagen 2007a; Van der Wagen & White, 2010; Ziakas, 2014). The literature therefore needs to reflect that event organisations, including charities, have clear ‘seasons’ of activity, which will differ depending upon the type of organisation and event sector. For example business conferences predominately only occur during particular times of year, avoiding school holidays, national holidays and particular days of the week.

Similarly charity fundraising events also have clear ‘seasons’ when they undertake their fundraising events, and this is also based on both weather and host community expectations (Getz & Page, 2016; Ziakas, 2014). Lastly, there is clear evidence of the high volume and multiple simultaneous event demands being undertaken across all sectors, including charity event

fundraising, which is in keeping with the themes emerging from the surveys, as well as elsewhere in the interview findings.

These findings of multi-event processes, seasonality, and the notion of peaks and troughs in activity represents a shared identity and characteristic of 'practice' that is evident in the charity fundraising event sector. These characteristics and identities are in keeping with a community of practice as it is how these professionals identify their working environment which is a common trait across the charity fundraising event sector (Barros et al, 2012; Snyder & Briggs, 2003; Wenger 1998; Wenger et al, 2002; Wenger-Trayner, 2015). This again supports the notion that events operate in keeping with a CoP approach.

Question 8 - Could you describe an average day as an events manager in your company?

In keeping with questions posed within the survey, the interviewees were asked to comment on how they worked and operated on an 'average' day. The rationale for including and examining this question was to focus on the professionalism within the industry, as well as to explore themes connected to the process in which event professionals' work, and to expose any pressures and constraints within the industry. This question was therefore designed to align to objectives one, two, three and four, and in keeping with the survey question. The findings from this question will aid in recontextualising the event management process as a complex multi-layered process. Furthermore it would contextualise events in terms of scale and scope, as well as examine notions of community that may be present. The findings would also assist in reflecting the processes and practices within charity fundraising events.

As previously outlined the demands for professional, highly skilled and capable event professionals is increasing (Dowson & Bassett, 2015; Getz, 2018; Ryan, 2016b; Silvers, 2012; Van der Wagen & White, 2015; Wynn-Moylan, 2018), but so are the potential pressures (Berners, 2017; Malouf, 2012). The interview responses were thematically analysed and coded to pick out key themes and trends that emerged (Brunt et al, 2017; Jones et al, 2013; King & Brooks, 2017; King & Horrocks, 2010), and compare these to the survey results to determine if these trends are consistent. From the data analysed 18 themes emerged from the interviews, compared to the 15 themes from the survey data.

Similar to the event survey results the themes that emerged in the interviews can also be grouped into the two distinct perspectives, the first reflecting the 'pressures and demands' of the day to day role, and the second reflecting the 'process and organisational' aspects of an event professionals role. When analysing the 'pressures and demand' aspect there were again (as per

the survey data) the two levels of responses evident. The first, a more potentially positive set of comments, reflected on an average day being ‘different’ (48%) and ‘varied’ (48%), which helps to generate a perception of an interesting and dynamic working environment (Silvers, 2012). The second provides an appreciation of the pressures and high demands of being an event professional, again in keeping with the survey data and findings. Similarly comments about an average day also emerged from the interviews being “hectic, manic, stressful”, “challenging”, “unpredictable” and “very long days”. This ties into the survey data that perpetuates the perception of the events industry being a difficult and highly pressurised working environment, although as per the survey data these negative impressions were much lower in terms of response rates to those of a more positive nature. These responses from the interviews are outlined in figure 7.69 and table 7.49.

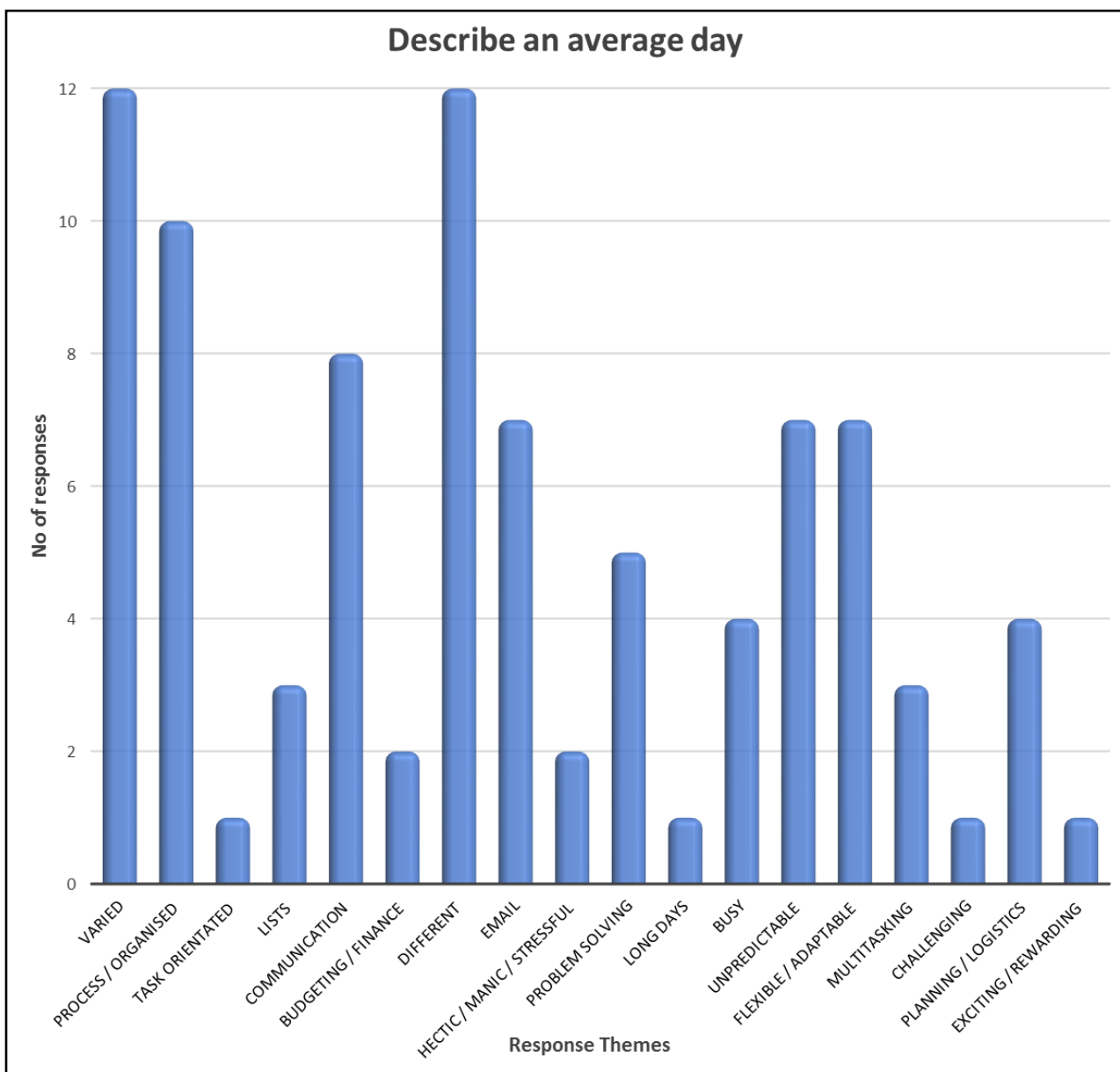


Figure 7.69 Describe an Average Day as an Events Professional

In terms of the 'process and organisational' aspects there were three themes that were most regularly reported, that of 'process or organised', 'planning and logistics' and 'communication'. In keeping with the survey data this again creates the perception of a highly professional and methodical industry, with high skills and abilities required (Dowson & Bassett, 2015; Getz & Page, 2016; Ryan, 2016b; Van der Wagen & White, 2015).

There were also some operational themes that emerged (in keeping with the survey results) which recorded activities such as 'email', 'budgeting and finance', 'lists' and 'multi-tasking' which reflect the routines and administrative tasks that event professionals undertake on a day to day basis (Nolan, 2018). The themes of 'multitasking', being 'flexible and adaptable' as well as 'problem solving' present the impression of a strategic, dynamic and creative aspects to the industry and its professionals, which can be married up to the themes of 'pressure and demands' (Bowdin et al, 2011; Dowson & Bassett, 2015; Ryan, 2016b; Silvers, 2012; Van der Wagen & White, 2015).

These results are also outlined in the thematic coded responses from all the interviews (table 7.49) and it can be seen from the responses that the majority of the interview participants commented on a number of characteristics and traits that equated to an 'average' day. Again, the impression being presented is that the event industry is a complex, varied, pressurised but process orientated working environment (Berners, 2017; Malouf, 2012). The concept of event professionals being processed and methodical in their working practices is outlined within the academic literature, particularly the utilisation of project management techniques (Beech et al, 2014; Bladen & Kennell, 2014; Brown, 2014; Getz & Page, 2016; O'Toole & Mikolaitis, 2002; Royal & Jago, 1998; Silvers et al, 2006; Van der Wagen, 2007a; Van der Wagen & White, 2015).

The commonalities and characteristics within the average working day of a charity event professional are also in line with communities of practice, as there is clear evidence of a shared environment and practice with the events industry and charity fundraising events. Wenger (1998) highlights that CoP can be viewed via "mutually defining identities" and most critically "a shared discourse reflecting a certain perspective on the world" (pg 125). The characteristics outlined in table 7.49 are clearly identifiable as providing a clear perspective of the events industry, and therefore in line with a community of practice environment and context.

| Name | Response thematic Coding | | | | | | |
|---------------|----------------------------|----------------------------|----------------------|----------------------|----------------------|----------------------|--------------|
| Respondent 1 | Varied | Process / Organised | Task Orientated | Lists | | | |
| Respondent 2 | Process / Organised | Lists | Communication | Budgeting / Finance | Different | | |
| Respondent 3 | Process / Organised | Communication | Email | | | | |
| Respondent 4 | Process / Organised | Hectic / Manic / Stressful | Problem solving | Unpredictable | | | |
| Respondent 5 | Varied | | | | | | |
| Respondent 6 | Communication | Different | Email | Long days | Busy | | |
| Respondent 7 | Varied | Different | Problem solving | Unpredictable | | | |
| Respondent 8 | Different | Unpredictable | Flexible / Adaptable | | | | |
| Respondent 9 | Varied | | | | | | |
| Respondent 10 | Communication | Busy | Flexible / Adaptable | | | | |
| Respondent 11 | Varied | Process / Organised | Different | Multitasking | | | |
| Respondent 12 | Varied | Different | | | | | |
| Respondent 13 | Varied | Different | Challenging | | | | |
| Respondent 14 | Process / Organised | Different | Busy | Unpredictable | Flexible / Adaptable | Email | |
| Respondent 15 | Varied | Process / Organised | Email | Planning / Logistics | | | |
| Respondent 16 | Hectic / Manic / Stressful | Flexible / Adaptable | Multitasking | | | | |
| Respondent 17 | Process / Organised | Communication | Planning / Logistics | | | | |
| Respondent 18 | Varied | Flexible / Adaptable | | | | | |
| Respondent 19 | Process / Organised | Email | | | | | |
| Respondent 20 | Varied | Communication | Different | Email | Problem solving | | |
| Respondent 21 | Varied | Unpredictable | Flexible / Adaptable | | | | |
| Respondent 22 | Lists | Communication | Different | Problem solving | Unpredictable | Flexible / Adaptable | Multitasking |
| Respondent 23 | Budgeting / Finance | Different | Busy | Unpredictable | | | |
| Respondent 24 | Varied | Process / Organised | Communication | Different | Email | Exciting / Rewarding | |
| Respondent 25 | Problem solving | Planning / Logistics | | | | | |

Table 7.49 Describe an Average Day as an Events Manager

The characteristics of an average day, as well as the volume of events being managed by these charity event professionals, results in a need for these event professionals to be highly organised, experienced, educated and highly skilled to ensure consistent event delivery and event experiences (Dowson & Bassett, 2015; Getz, 2018; Ryan, 2016b; Silvers, 2012; Van der Wagen & White, 2015; Wynn-Moylan, 2018). The characteristics and working norms that are reflected within these findings of an ‘average’ day are representative of shared values and identities within the charity fundraising events, and can therefore be determined as a characteristic of ‘practice’ (Wenger 1998; Wenger et al, 2002).

The findings within this research demonstrate that it is evident that the overwhelming majority of event professionals (those interviewed and surveyed) relate to these working practices as being a trait of normal working modes within the event industry. This was true for both the events industry as a whole as well as within the various event sectors, including charity fundraising events. These characteristics, identities, practices and traits are clearly in line with a community of practice and how it identifies itself (Barros et al, 2012; Snyder & Briggs, 2003; Wenger 1998; Wenger et al, 2002; Wenger-Trayner, 2015). This therefore supports the notion of community being explicitly evident within events management and charity fundraising events.

Question 9 - How long on average do you work on an event?

In keeping with the survey questions, the interviewees were asked to comment on how long on average they spent working on an event. This was aimed at attempting to appreciate the timescales of the planning process used, particularly in a charity event fundraising context. In keeping with the survey question this interview question was also developed in context to objectives one, two and four. This would aid in recontextualising the event management process in context to charity fundraising events. It would also assist in contextualising events in terms of scale and scope, as well as examine the processes and practices within charity fundraising events. As with the survey results the interviewees comments reflected a wide variety of responses (as shown in figure 7.70) as it predominately depended upon the event context.

This is reflected in some aspects of the literature, with Tum et al (2006) and Silvers (2012) outlining that events are similar to projects and have a finite timeframe, and that the events context will determine the time required to successfully plan and deliver the event (Getz, 2005; O'Toole & Mikolaitis, 2002; Shone & Parry, 2013; Wei, 2012; Ziakas, 2014). The interview findings demonstrate that the type of event will have an impact on the timeframe required. 44% of the charity event professionals commented that the event context is crucial for determining this timeframe. The event context would consider the size and scale of the proposed event, and therefore the complexity of the supply chain and resource implications in order to determine this timeframe (Dowson & Bassett, 2015; Shone & Parry, 2013; Tum et al, 2006). Similarly the charity event professionals commented that major events and annual reoccurring events required a 12 month time frame as standard. Furthermore many of these events required the planning for the next edition to commence within only a few weeks of the event delivery. This demonstrates the continuous planning process within events as a whole as well as within charity fundraising events

(Bladen et al, 2018; Bowdin et al, 2011; Getz, 2018; Silvers, 2012; Tum et al, 2006). It also aids in demonstrating the overlap of events being managed simultaneously, which is currently not reflected within the academic literature.

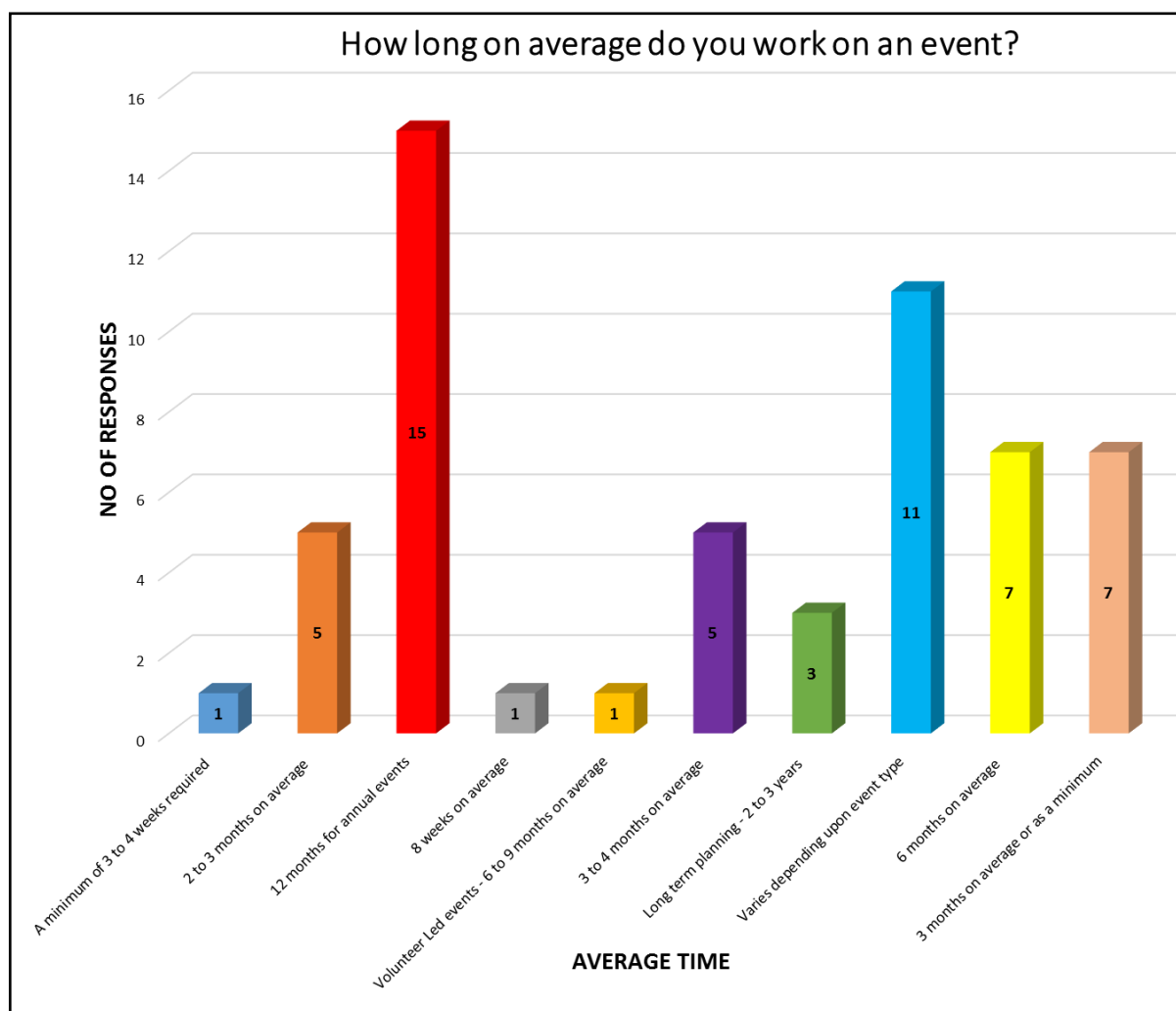


Figure 7.70 How long on average do you work on an event?

These interview findings also equate with the survey results, with those interviewed who work for agencies and venues having much shorter timeframes on average compared to those in the charity event sector. This supports the notion that different sectors operate in different event timescale contexts and the findings are consistent from both the survey and interview data. From all the responses there was a clear trend that three months appeared to be a standardised minimum time frame for most events and event types, and that this was also imbedded within the event professionals approach and practice. This was also true for the charity fundraising events context which also advocates a minimum three month planning process for managing and delivering events. This timeframe allows event professionals to undertake the variety of tasks and stages required within the event management process for a successfully event outcome (Bowdin et al, 2011; Shone & Parry, 2013; Tum et al, 2006; Ziakas, 2014). As with previous questions these

responses offer some insight into working practice, identities and a shared common approach to planning and managing events. These characteristics and identities are in keeping with a community of practice context (Koliba & Gajda, 2009; Snyder & Briggs, 2003; Wenger, 1998; Wenger et al, 2002).

Question 10 - Can you describe the process / stages you go through in organising an event from start to finish?

One of the fundamental aspects of this research project is to attempt to understand the event management processes and practices and determine how events are planned and managed, particularly from a charity fundraising event perspective. This question was designed to align with all four research objectives and will explore, investigate and recontextualise event management processes and demonstrate that this is actually a complex multi-layered event process rather than the serial and linear representation typical within the current literature. Furthermore the question will examine and contextualise events in particular relation to scale and scope. Additionally notions of 'community' within charity fundraising events will be investigated within this question from the characteristics and traits that emerge. Finally this question will generate specific data to explore the processes and practices within charity fundraising events.

As outlined in the literature review there is a wide range of event management planning and process models, with at least 22 currently being disseminated. There are a number of similarities in the processes and event management tasks which are evident within these models as previously discussed (chapter 3). There were also identified key differences and weaknesses within these event management processes, which included inconsistencies of the process followed, weaknesses in their stylistic composition, and an overall simplicity in presenting events as a singular process rather than multi-event process and context. The interviewees were each asked to describe the process that they went through for organising and managing their events. Their responses varied in terms of the actual event process followed as well as in the depth of detail provided. A small number of responses were quite vague in outlining their event management process but the majority provided very detailed and clear event management processes and techniques. This was particularly important as the event processes were clearly outlined and reflected upon from a charity fundraising events context, which is currently underexplored within the event academic literature.

From the interview findings regarding the event management processes utilised there is highly valuable data and themes emerging from the responses. For example, the vast majority of charity fundraising events professionals commented that a key aspect in the early planning stages of any event is to engage with potential sponsors, as these help to underwrite the cost of the event and make them more financially feasible (Beech et al, 2014; Bladen et al, 2018; Masterman, 2003). This is a significant trend as it highlights the importance that sponsorship plays in charity fundraising events in particular. Whilst events in general do seek sponsors and sponsorship (Bladen et al, 2012; Bowdin et al., 2011; Emery, 2003; Ferdinand & Kitchin, 2012; Masterman, 2003; Shone & Parry, 2013) it is far more critical for the successful deliver of charitable fundraising events. Twelve of the seventeen charity event professionals highlighted that they seek sponsors, including right up to the date of the event if required. Engaging with sponsors late in the event management process is a slightly different mode of practice than currently highlighted in the events literature, which posits that best practice requires sponsors to be engaged early in order to benefit the sponsor and event (Masterman, 2003).

All of the responses were analysed using template analysis and thematic coding to determine key themes and trends in the event processes followed for managing charity fundraising events (King & Brooks, 2017; King & Horrocks, 2010). The first point of interest from these findings was that there was a variety of differences in terms of the starting point for developing an event. These ranged from idea generation (brainstorming), to researching event industry trends, setting core objectives for events to meet, to analysing evaluations from previous annual events. These different start points are in line with the differences reflected within the current event management process models (Bladen et al, 2012; Bowdin et al., 2011; Emery, 2003; Ferdinand & Kitchin, 2012; Shone & Parry 2013; Tum et al, 2006). Despite these different event starting contexts, there is a wide array of commonalities that the vast majority of the charity event professionals commented that they followed, such as budgeting, marketing, venue finding, resource and logistics, and creating an event plan (Beech et al, 2014; Nolan, 2018). These event activities and tasks are similar to many of the current event management process models (Bladen et al, 2012; Bowdin et al., 2011; Emery, 2003; Ferdinand & Kitchin, 2012; Getz, 2005; Shone & Parry 2013; Tum et al, 2006).

From the interview findings the tasks, activities and practice of developing charity fundraising events were analysed and placed into an appropriate chronological order. These responses regarding the event management processes and themes used can be seen in figure 7.71.

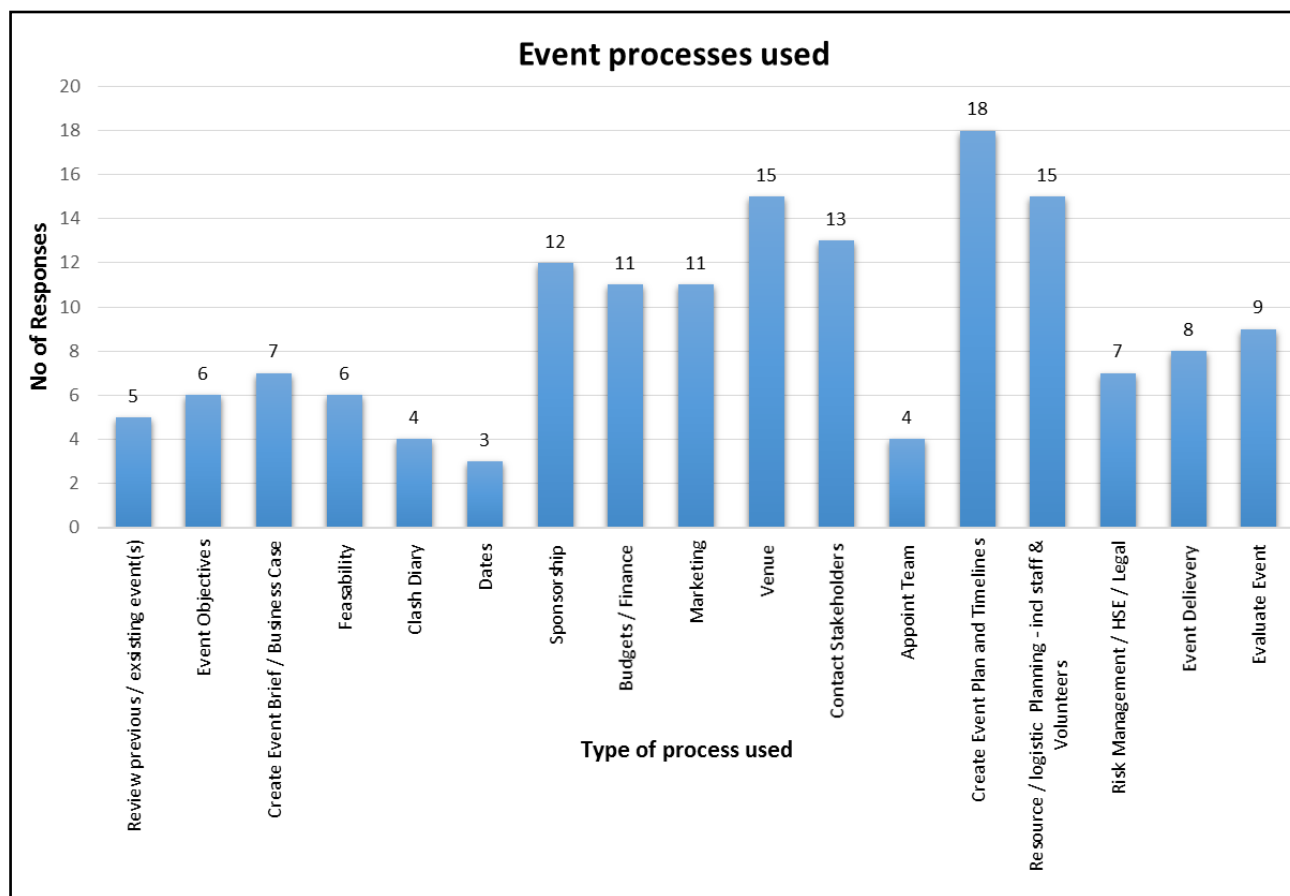


Figure 7.71 Event processes used for planning events as outlined in interviews.

From these responses 72% of event professionals commented that they create an event plan and or timeline as a key approach to their event planning process (O'Toole, 2011). This connects with the 88% of interviewees commenting that they use a documentation process (template) for planning their events (as outlined in the next question). 60% commented that the logistics or resource planning (which includes securing suppliers and recruiting staff and volunteers) is also a critical factor in their planning process (Tum et al, 2006). 60% also highlighted that selecting and securing a venue is an equally important aspect of the planning process (Nolan, 2018) and a separate task from the overall logistics or resource planning elements, which often incorporates venue planning within this umbrella stages (Bladen et al, 2018; Bowdin et al, 2011; Ferdinand & Kitchin, 2012; Getz, 2005; Shone & Parry 2013; Tum et al, 2006; Watt, 1998).

Stakeholder engagement is also an important factor with 52% of the charity event professional interviewees commenting that they identify, contact and work with their key stakeholders throughout the event process (Beech et al, 2014; Bladen et al, 2018; Matthews, 2016).

Furthermore the charity event professionals outlined the importance of working with stakeholders to enable a successful event. A specific stakeholder identified by the charity event professionals was the volunteers needed to support the event delivery (Bladen et al, 2018). This is a very different approach taken by charity fundraising events in comparison to the event management process models and modes of practice. Whilst volunteers are outlined as being important to events (Goldblatt, 2011; Lockstone-Binney et al, 2015) they are viewed as fundamentally critical for charity fundraising events (Bladen et al, 2018). This represents a new mode and particular approach to managing the events process from a charity fundraising events context.

The charity event professionals also outlined that budgeting and finance (44%) and the marketing process (44%) are equally prominent aspects of the event management process (Beech et al, 2014; Bladen et al, 2018; Jackson & Angliss, 2018; Matthews, 2016). The majority of the charity event professionals commented that the budgets and potential ROI for an event must be scrutinised to ensure that profits for the charity are maximised (Getz, 2018). This need for a ROI also ties into the setting of event objectives (24%) and event feasibility (24%), as there is a fundamental need for the event (particularly charity events) to succeed, raise funds and develop brand awareness (Emery, 2003; Getz, 2005; Salem, Jones & Morgan, 2004; Watt, 1998).

The clash diary (16%) and selection of event date (12%) are also a beneficial factor in the feasibility aspect of event planning. The clash diary in particular is an aspect that is not fully explored in the academic literature. It is invaluable as it enables an event professional to appreciate what other event activities, such as cultural and sporting events, which they may be competing with, either on or near to their proposed event date. If there is a similar event concept within the local area or region within a similar timescale then this could create a conflict of interests if both events are aimed at the same target market (Silvers, 2008). A clash diary enables the event professional to analyse and select a date with limited conflicts. The clash diary can, in the broader sense, be equated within feasibility, risk management and venue selection, as these aspects will need to factor any local, regional and national impacts that could affect the event (Beech et al, 2014; Bowdin et al, 2011; Getz, 2018; O'Toole, 2011; Tum et al, 2006; Watt, 1998; Wynn-Moylan, 2018). Equally, if there is a major sporting or cultural event taking place in proximity to the proposed event, then this would also need to be carefully considered to ensure it does not detract from the proposed target audience and again links to the overall event feasibility (Bowdin et al, 2011; Grant, 2005; O'Toole, 1998; Watt, 1998).

The charity event professionals' interview responses also highlighted some useful data about the approach to events planning, aspects of which is reflected in the academic literature. Five (20%) of the charity event professionals commented that they review their previous event to determine any changes and its potential feasibility to continue with it again (Getz, 2018). From an academic perspective, this ties into the 'event review' as advocated by Tum et al (2006), Watt (1998) and Silvers (2013) who all promote the review process as an integral starting point and incorporating reviewing events from a lifecycle perspective. This allows the charity event professional to reflect on both the event concept and the event process and make appropriate changes to either (or both) in order to deliver more successful events, particularly if it is an annual event (Dowson & Bassett, 2015; Silvers, 2013c; Tum et al, 2006;).

Six of the charity event professionals also commented that an important starting point was the setting of objectives or targets in order to help focus the event and ensure its success (Bladen et al, 2012; Masterman, 2003; O'Toole, 1998; Shone & Parry, 2013; Tum et al, 2006; Watt, 1998). Of these objectives it was noted that the financial success was of particular importance for charity fundraising events (Cox, 2017; Goodwin et al, 2017; Sargeant & Shang, 2017; Webber, 2004). The interview findings overall have clear commonalities to many of the event management process models as outlined in table 7.50. This means that whilst there are some contextual differences, such as engaging with sponsors and stakeholders, the overall process is not too dissimilar to the event management literature and event management process models. Despite the commonalities, however, it is imperative to understand and appreciate the different practice for charity fundraising event processes, as the contextual differences provide new insight and specific modes of practice that are specific to this events management context.

At the delivery end of the event management process, several of the charity event professionals outlined the importance of the event day and event delivery (42%), and the event evaluation process (46%). In comparison to the academic literature only a few of the event management process models actually highlight the event day / event delivery as a fundamental aspect of the model (Dowson & Bassett, 2015; Getz, 1997, 2005; O'Toole, 2011; Silvers, 2007, 2013; Thomas et al, 2008). As the 'event' is the primary function of an event management process, it is surprising that so few of both the interviewees and academic literature reflect its importance. By contrast nearly all of the academic event process models highlight the need for an event evaluation process with 21 of the 22 models explicitly including this as the final stage of the process (as seen in table 7.50).

| Author | Component 1 | Component 2 | Component 3 | Component 4 | Component 5 | Component 6 | Component 7 | Component 7 | Component 8 | Component 9 |
|--|--------------------------|------------------------------------|---|---|----------------------------------|--|------------------------------|------------------------------|------------------------|---------------------------------|
| Bladen, Kennell, Alison & Wilde (2012) | Objectives | Event concept | Draft Plan | External & Internal Analysis | Detailed Planning | Financial / Operational / Marketing Planning | Reflection | Organisation and Preparation | Implementation | Legacy |
| Bowdin et al (2006) | Event concept | Feasibility Study | Proceed or Cease | Strategic Plan | Implementation of Strategic Plan | Feedback | | | | |
| Dowson & Bassett (2016) | Preparation Phase | Detailed Planning Phase | Event | Post Event | | | | | | |
| Emery (2003) | Idea & Feasibility | Bidding Process | Detailed planning | Leading | Implementation | Clear Away | Feedback | | | |
| Ferdinand & Kitchin (2012) | Event concept | Planning | Mobilizing | Staging | Closing | Feedback | | | | |
| Getz (1997) | Event concept | Bid Process | Feasibility Study | Proceed or Cease | Preliminary Plan | Detailed Planning | Implementation | The Event | Event Shutdown | |
| Getz (2005) | Event concept | Bid Process | Feasibility Study | Proceed or Cease | Preliminary Plan | Detailed Planning | Implementation | The Event | Event Shutdown | |
| Grant (2005) | Event concept | Feasibility Study | Proceed or Cease | Organisational Structure | Strategic Planning | Feedback | Legacy | | | |
| Mallen & Adams (2008) | Event Development | Event Operational Planning Process | Event Implementation, Monitoring and Management Phase | Event Evaluation and Renewal Phase | | | | | | |
| Masterman (2003) | Objectives | Event concept | Feasibility | Proceed or Cease | Implementation Planning | Implement Event | Handover | Evaluation | Feedback | |
| O'Toole (1998) | Event Goals & objectives | Event Scope | Work Breakdown Structure | Schedule / Tasks / responsibility / Resources | Stakeholder Management | Risks | Evaluation | | | |
| O'Toole & Mikolaitis (2002) | Idea | Feasibility | Planning | Implementation | Setup | Event | Shutdown | | | |
| O'Toole (2011) | Event concept | Event Management Process | Change | Event | Evaluation of Process | | | | | |
| Raj, Walters & Rashid (2013) | Aims & Objectives | Research | Feasibility Study | Business Risk Development Plan | Key Stakeholders | Project Management & Implementation | Event Evaluation | | | |
| Salem, Jones & Morgan (2004) | Catalyst | Objectives | Feasibility | Proceed or Cease | Detailed Planning | Implementation | Evaluation | | | |
| Shone & Parry (2010) | Objectives | Event concept | Draft Plan | Feasibility Process | Detailed Planning | Operational Planning | Reflection (2nd Feasibility) | Preparing the Event | Implementing the event | Evaluation, Feedback and Legacy |
| Silvers (2003) | Research | Plan | Organize | Implement | Control | Evaluate | Reserch | | | |
| Silvers (2008) | Initiation | Planning | Implementation | Event | Closure | | | | | |
| Silvers (2013) | Initiation | Planning | Implement | The Event | Closure | Next Event | Lessons Learned | | | |
| Thomas, Hermes & Loos (2008) | Event Strategy (concept) | Event Planning | Event Realization (Event) | Event Controlling | Project Management | | | | | |
| Torkildsen (1986) | Idea | Feasibility | Planning Strategy | Structure | Detailed Preparation | Event | Evaluation | | | |
| Tum, Nortwon & Wright (2005) | Event Goals & objectives | 6 stage planning process | Detailed planning | Implementation and delivery | Performance Evaluation | Review & feedback | | | | |
| Watt (1998) | Idea Proposal | Feasibility Study | Aims & objectives | implementation requirements | Implementation Plan | Monitoring & Evaluating | Future Practice | | | |

Table 7.50 Event Stages within the academic event management process models

This evaluation element is also reflected within the charity event professional responses who emphasise the evaluation process as being critically important (Getz, 2018; Tum et al, 2006). It enables the charity event professionals to reflect upon the event, and event process, development opportunities for future events, and improvements in practice and standards (Shone & Parry, 2013). Overall, the themes that emerged from the charity event professional interviews are in keeping with the academic literature and event management processes and stages that are undertaken (Bladen et al, 2012; Dowson & Bassett, 2015; Raj et al, 2013; Salem et al, 2004).

Vignette Examples of event management process

To provide some specific context and aid understanding of the event processes being utilised and developed four vignette examples from the interviews are outlined as representative of core themes, trends and processes being utilised in practice. Tables 7.51, 7.52, 7.53 and 7.54 outline different event professionals and organisational contexts, each with a narrative on the approaches

undertaken in developing and delivering events.

| |
|---|
| Vignette 1 – Community Event Fundraising Manager delivering around 30 events annually |
| <i>"For an average sized event we would normally put together a business case if there is an initial financial outlay for the charity. It's very, very rare that we will make any large outlay on an event. We seek to be sponsored, or seek donations to run any event.</i> |
| <i>For example an event that we've got coming up if you were to take out sponsorship it would be about an £11,000 - £12,000 event to put on but I only have a £2,000 budget. We expect sponsorship or donations to cover everything in advance.</i> |
| <i>We would normally put together a business case outlining what we expect the event revenue to generate, what influence it would give the charity in the area, and the staff time available for it.</i> |
| <i>From that we normally pull together small project teams, by that I mean 1 or 2 people. For events that need corporate sponsorship then I would liaise with our corporate team who have developed contacts and ways to approach businesses. If we were looking for large scale donations we would speak to someone in major giving. So mainly you are relying on yourself to run the event with the help of a couple of members of the team who can help on the financial side.</i> |
| <i>Then we pull together quite simple project plans, times, and depth of work. The most important thing for us is ensuring that revenue is maximised for the event so we will look to put together teams of volunteers, get the sponsorship secured in a reasonable amount of time, arrange to get venues secured.</i> |
| <i>We then spend some time working with the campaigns team to see where the revenue from the event will go. It's extremely complicated because it's such a large charity. You need to decide whether the money you have raised goes towards a particular appeal or project.</i> |
| <i>Once you've got that defined you work with your project team, pull together the project plans and get planning the event. We have good internal teams that cover the legalities and Health and Safety so we are a little bit exempt from that".</i> |

Table 7.51 Vignette 1 outlining the event process

Vignette 1 outlines a clear event process utilising both the event team and wider specialist teams within the charity. Sponsorship is a key theme emerging from this example, with a clear pressure and need to ensure financial viability of the event before it is approved to proceed (Bladen et al, 2018; Emery, 2003; Ferdinand & Kitchin, 2012; Masterman, 2003). This is in keeping with the proceed or cease and feasibility elements of the event management process models, but with a more specific focus on the financial feasibility of the charity event (Getz, 2005; Salem et al, 2004; Shone & Parry, 2013).

By comparison vignette 2 utilises a debrief from the previous event in order to determine whether to proceed (Getz, 2018). This is in keeping with Tum et al (2006) who promote examining the lifecycle of an event to ensure it is still relevant and still in demand. If demand is falling then the return on investment, both financial and time spent, will be unproductive. For charity fundraising events, the return on investment is critical to the financial viability of both the events and the

charity they are supporting and promoting (Beech et al, 2014; Bladen et al, 2018; Getz, 2018). Aligned with this is the need for sponsorship and volunteers to aid in successfully delivering the event (Bladen et al, 2018; Emery, 2003; Ferdinand & Kitchin, 2012; Masterman, 2003; Shone & Parry, 2013).

| |
|--|
| Vignette 2 – Event Fundraiser delivering over 20 events annually. |
| <i>We start by going back to last year and the de-brief to take in anything that needs changing. Then the initial planning stages to include team meetings, site visits, and exploring all the options. If it doesn't need changing we go onto the long process of decision making. Once we have the date, time, and prices and sponsorship sorted it then becomes mainly marketing, which is probably the biggest thing we do most days. It is a huge part of it and is a constant.</i> |
| <i>Getting people signed up, getting sponsorship for the event, recruiting volunteers is also a huge job which takes a lot of time as well.</i> |
| <i>We then look at all the on-line stuff, registrations, sponsorship pages, making sure everyone has their packs, getting all the job roles sorted for the day, logistics, keeping any external vendors happy. Whilst this is all going on we are looking at the budget the whole time as we know what our income will be before the event takes place.</i> |
| <i>Closer to the day it is the paperwork side to make sure the risk assessments and insurance are ready, a final ring around the volunteers and vendor's to make sure they are all happy. Final logistics in relation to any equipment needed and we have a final team meeting 1 or 2 days before just to check where everyone is at.</i> |
| <i>After the event we have a team meeting and de-brief a day later. Thank you letters are the biggest priority and these are roughed out beforehand and we get them out asap. Finally we start arrangements for the event next year! As soon as we know the return on investment was high enough we book the next one straight away. We then notify those taking part how much was raised and where it is going to/went, in terms of projects being funded.</i> |

Table 7.52 Vignette 2 outlining the event process

The theme of event sponsorship is again evident in vignette 3 (table 7.53) which has emerged as a starting point for all three of the charity event vignettes. A clear timeline on some activities also starts to emerge in parts but overall the narrative is outlining a generic process, again in keeping with the previous examples. Concept generation is also an important theme emerging (Ferdinand & Kitchin, 2017; Getz, 2005). It is critical that the charity differentiates its events from its numerous competitors in order to add value and attract an audience who are interested in attending, generate additional donations through the fundraising activities being developed and promoted, and potentially generate more long term supporters (Cox, 2017).

| |
|---|
| Vignette 3 – Area Event Fundraising Manager delivering over 30 events but assisting on over 200 community events annually. |
| <i>We tend to consult the team for any ideas for new events. Then the next big thing is you come up with is a sponsor, and once you have got the venue you can put the sponsorship package together to send out. Sourcing the sponsor is key so a lot of work will go into that. We will try and source a sponsor for as long as possible running up to the event and until the very last minute.</i> |
| <i>We then put together the plan for the night. We then sort the promotion of the event.</i> |
| <i>Then we plan the final details of the day. The menu for example, we will go and use the taste testing. Then the official tickets will go out and in between the team are frantically inviting everybody they can with every contact we have got. Everybody is on the phone ringing round to get people to save the date.</i> |
| <i>From the invites we put a final plan together, book the entertainment, source raffle and auction prizes. We try and have a brain storming session about 6 to 4 weeks before the event on how we can make the auction and raffle exciting. We try things that other charities have tried at different events. Last year we had a diamond raffle which hadn't been done before with a glass box that was padlocked and chained and then we could sell keys to this box, and then everyone came and tried their keys in the lock.</i> |
| <i>The day before the event the venue will be risk assessed, depending upon where you were having it.</i> |
| <i>Then its event day and everything is manic. I hate event day! But its good feeling when it's all over, and it's all packed up and its all done.</i> |
| <i>Post event we try to pull together a focus group of people. With the corporate challenge we had 13 businesses that were there. Some of these didn't want a lot to do with the charity, they just want to go off and fundraise, just get the PR for it. But others wanted updates every day, they were really engaging so we pulled them in as a focus group and had a bit of a de-brief and asked what worked well for them and what didn't, just in case we did it again next year. With the ball we it was the people working on the night. With the smaller events we try a focus group as that always works well for us.</i> |

Table 7.53 Vignette 3 outlining the event process

| |
|---|
| Vignette 4 – Corporate Event Manager delivering over 250 events annually. |
| <p><i>“On Day 1 we would have a briefing meeting and discuss and lay down a plan of action of what the events about, who needs to be coming, who we need to be inviting, what plans in terms of communication we are using in terms of getting them to the event. What promotion are we going to put around the event, what [marketing] materials we need for the day, whos going to be speaking on the day, and how they are going to target clients on the day, and then follow-up.</i></p> |
| <p><i>From this we will lay out a plan of action for whose doing what and when, deadlines they need to meet, the critical success factors, and then we will set out the 12 week plan.</i></p> |
| <p><i>From week 12 down to 10 [from event] that will be when they are getting the invite list ready. That really is a key part where we spend the time on the most - who to invite.</i></p> |
| <p><i>Once the list is absolutely perfect, then around week 10 the invitation is prepped. It takes normally a good couple of weeks for the invitation to be approved. Usually there is a lot of amends going on, a lot of tweaks. We then send the invites out online using HTML mainly rather than printed to keep costs down.</i></p> |
| <p><i>At 12 weeks we also look at the budget and how much we should spend. Again in between week 12 and week 10 we will start looking at venues, if it is an external venue, and negotiating prices to keep it within budget, liaising with regards to the equipment that is needed on site, such as microphones, PA system, screens, plasmas, any gobo’s or any imagery that’s need as well.</i></p> |
| <p><i>From week 8 we then make sure the marketing materials and copy has been received for any brochures, reprints, and new materials that needs to be made. We keep an eye on numbers once the invitations have gone out.</i></p> |
| <p><i>From week 8 to week 4 (and even to week 2) we do practice runs on any presentations and a run through of the day itself. Keep regular updates on numbers, how the event is going, make sure it is on our website, that we have tweeted it, that it’s on our LinkedIn, we push it out to the Chamber of Commerce, and to key stakeholders. We will push it and promote it within those weeks.</i></p> |
| <p><i>If numbers are low then we will get people on the phone, ringing people to see if they’ve got the invitation, do a reminder invitation. We might do two of the reminder invitations depending upon numbers. Then usually behind the scenes we get ready the evaluation form.</i></p> |
| <p><i>From 4 – 2 weeks we work on the evaluation form and start sorting the packs for delegates.</i></p> |
| <p><i>From 2-1 week we check with the venue, final numbers, check catering is sorted, print off all the name badges, create and put together the registration lists. There are so many amendments that go on between those two weeks because things change, people drop out, and people add in. We put all the packs together, and finalise all those details, finalise the travel arrangements if they are needed.</i></p> |
| <p><i>The on the day of the event itself its about 20% of the time so it’ about 80% planning and 20% delivery on the day. If your planning is all done and ready then it should really go off quite smoothly. Good planning equals a good event.</i></p> |
| <p><i>Post event is the follow up. After the event we get in all the evaluation forms, we sit down and do a debrief, what worked well, what didn’t work well, gather feedback from the clients, and we will also do a feedback internally. We align to the success factors. We also do a budget evaluation and hopefully it’s on budget. Our motto is ‘spend it like it’s your own’. We have to think about money and whether it is an elaborate expense or a necessary expense”.</i></p> |

Table 7.54 Vignette 4 outlining the event process.

Vignette 4 is the most detailed and explicit in terms of the event process undertaken and also the specific timeline of when these activities are undertaken. With the exceedingly high volume of events annually that this event professional is responsible for, having a clear process is beneficial to them and their events team. This aids in ensuring all event projects are run efficiently and effectively, which in turn enables this high volume to be achieved. It is a streamlined event process from start to finish and in keeping with many of the academic event management process models (Bowdin et al, 2011; Dowson & Bassett, 2015; Getz, 2005; Salem et al; 2004; Tum et al, 2006). Whilst the event professional outlined in vignette 4 works within a corporate context they also possess extensive charity fundraising event experience within this role and previous roles. This therefore helps to support the event management processes used both generally and specifically to charity fundraising event contexts. Furthermore, whilst this process is explicit, it does not reflect the multiple events that are being delivered simultaneously, again in keeping with the current academic event process models. An underlying value and ideal that is commented upon, and evident within all the interviews and vignettes is that “good planning equals a good event” (Respondent 22). There clear processes being outlined within the findings, and within the literature, support this viewpoint that by having thorough event planning will result in a positive event delivery (Dowson & Bassett, 2015; Raj et al, 2017; Shone & Parry, 2013; Tum et al, 2006).

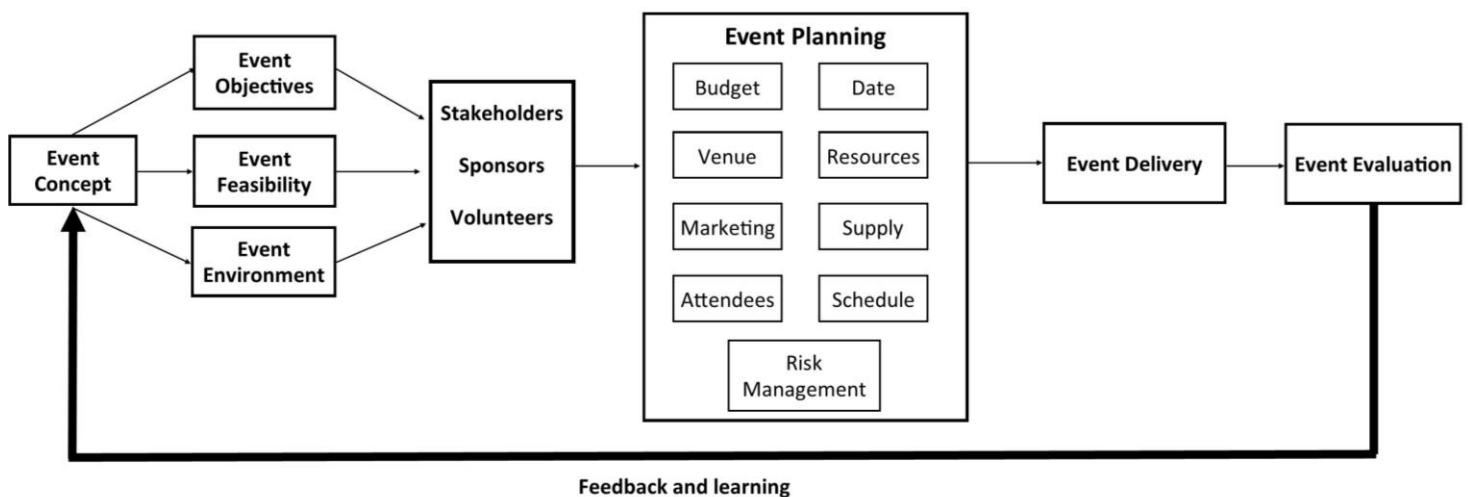


Figure 7.72 Charity Fundraising Event Management Process, Brown (2017)

From the overall findings of the interviews with the charity event professionals the conceptual model (as outlined in chapter 3) has been adapted to reflect the specific practice and process of managing events from the charity event context (Figure 7.72). The specific evolution of this conceptual model now includes an additional stage between the event objectives, feasibility and environment and the event planning stages. This new stage concerns three critical activities for

charity fundraising events as exposed within the findings of this research. The first activity involves the need to engage with sponsors to aid in providing funding for the event (Bladen et al, 2018; Emery, 2003; Ferdinand & Kitchin, 2012; Masterman, 2003). Whilst this is positioned at this initial stage of the event planning process, sponsorship can in fact continue up until the event delivery stage. A second specific activity is working with stakeholders to ensure that there is enough support in the wider community for the event to be successfully delivered (Beech et al, 2014; Bladen et al, 2018; Mathews, 2016; Nolan, 2018). A final activity is identifying and working with volunteers to support the event concept, as without volunteers the event would not be feasible (Bladen et al, 2018). Whilst human resources is often examined in context to a feasibility study (O'Toole, 2011; Van der Wagen & White, 2015), the use of volunteers is a distinct and specific feature of the charity fundraising events management process, and thus must be incorporated separately to demonstrate this contextual differing. This new conceptual model therefore represents a specific charity fundraising event management process and as such also represents new knowledge and concepts for the wider academic literature.

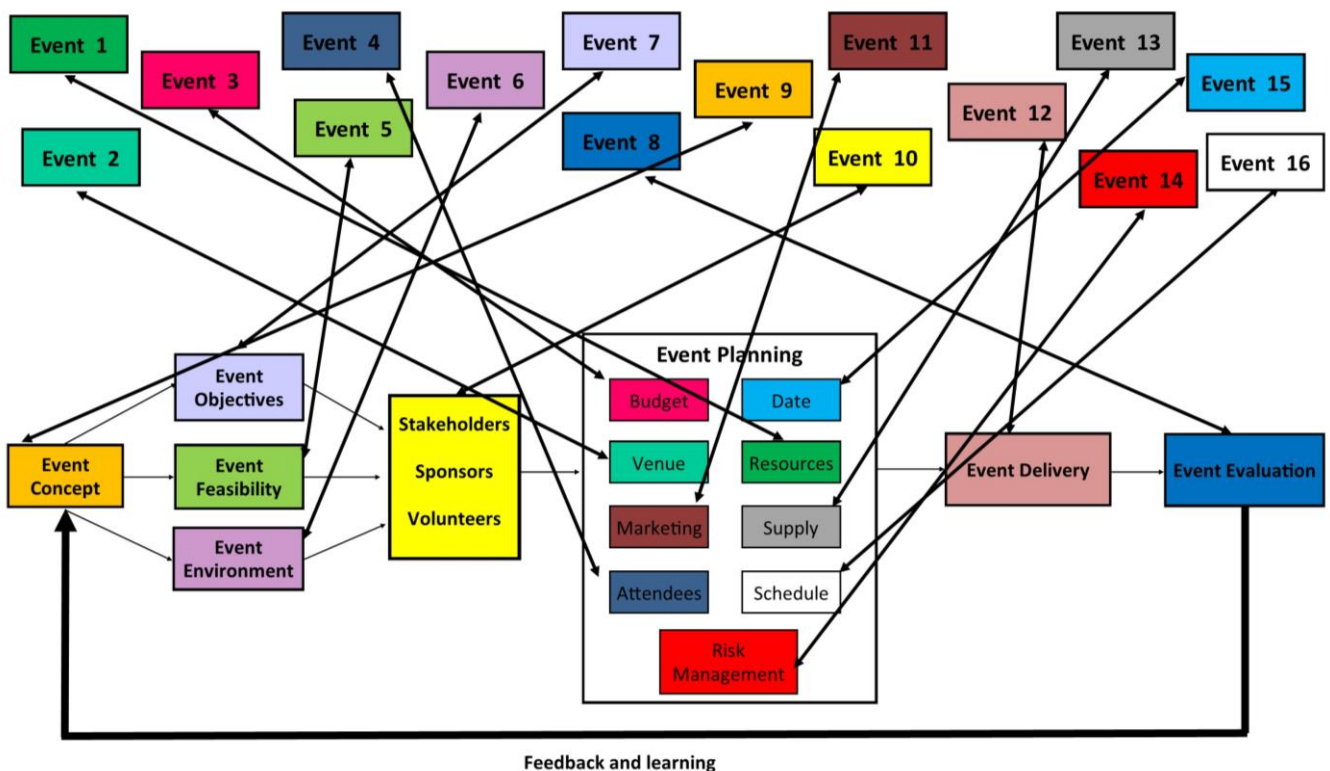


Figure 7.73 Charity Fundraising Multi-Event Management Process, Brown (2017)

Whilst this conceptual model reflects the unique provision of the charity fundraising event management process it does so only in a singular capacity. The multiplicity of managing charity

fundraising events is not reflected despite the findings from this research clearly demonstrating a multi-event management of events across a range of sectors including charity fundraising events.

The conceptual charity fundraising event management process model was therefore adapted (figure 7.73) to incorporate the multiplicity of events as reflected as a reality of managing charity fundraising events. Similar to the conceptual multi-event management process model developed out of the survey findings this charity fundraising multi-event management process utilises different colours to represent different events at differing stages of activity within the overall event process. This multi-event charity fundraising model is designed to be representative of the practice of a charity event professional as demonstrated in the research findings. The reality, as shown in the findings, is that charity event professionals may be working on anywhere from two or three events simultaneously to as many as thirty or more. The model has been developed and adapted to demonstrate the complexity of event practice. This is because the current standard representation of events processes, as outlined previously (chapter 3), is promoted as a singular, cyclical, linear and simplistic process.

The interview findings aid in demonstrating the lived reality and lived experience of events is actually a complex myriad multiplicity which is seemingly chaotic and messy. This conceptual model seeks to represent the reality of charity fundraising events in practice. The conceptual multi-event model represents additional context to the knowledge, practice and understanding of how events are managed. The findings from the interviews and surveys support this multi-event perceptive and presents a solution to a gap in the current literature in regards to this multiplicity of events management processes and practices. This also aids in fulfilling objective one by demonstrating events as a complex multi layered event process and not the singular and linear process portrayed in the academic literature.

There is also one final, critical theme, which is also emerging from these interviews and these vignette examples. The majority of the interview participants use the term 'we' when outlining the event processes being developed and used. This interview findings were analysed through thematic coding (via template analysis) in order to develop the array of themes that emerged (King & Brooks, 2017; King & Horrocks, 2010). Within this there are elements of discourse analysis that need to be also considered. Discourse analysis is concerned with how things are conveyed, the language used, and why they are said in the way that they are said, whether consciously or unconsciously (Finkel et al, 2013; Saunders et al, 2009; Veal & Burton, 2014). The use of the term

‘we’ conveys a clear collective approach for the event process being followed, the discussions and debates undertaken, and the development of practice and ideas. This therefore clearly links the individual respondent to their team and organisation as a collective who are working in a similar way in order to develop and enhance best practice approaches and knowledge. This is therefore clearly indicative of a community of practice approach (Koliba & Gajda, 2009; Snyder & Briggs, 2003; Wenger, 1998; Wenger et al, 2002). Furthermore the characteristics and specific processes used in developing charity fundraising events, as outlined in figure 7.72 and 7.73, represents a shared identity within charity fundraising events, and as such is also indicative of a community of practice (Wenger, 1998).

Question 11 - Do you / your organisation use a template or framework (official documentation) for creating, managing and delivering your events?

An essential element of any event planning process is how the planning process is recorded and tracked (Allen et al, 2011; Ferdinand & Kitchin, 2017; Silvers, 2012; Van der Wagen, 2007a; Van der Wagen & White, 2010). This enables the events professional to track the entire event process, including event delivery and evaluation, to ensure the project is progressing as required and to identify any issues or constraints that might affect the successful delivery of the event (O’Toole & Mikolaitis, 2002; Pielichaty et al, 2017). By documenting the event process, it assists the event professional in appreciating where each event project is at in its lifecycle from both an individual event perspective, but also where it fits into the multiple events portfolio being managed by each event professional, as well as the organisation as a whole (Ziakas, 2014). It also enables the events team to communicate succinctly and consistently on event progress to key internal and external stakeholders (Ferdinand & Kitchin, 2017; Nathan & Hallam, 2009; Raj et al, 2017; Shone & Parry, 2013). This question was therefore developed in context to objectives one, three and four, which would aid in recontextualising the event management practices, examine notions of community, as well as examine the processes and practices within charity fundraising events.

The data from the interview findings illustrate that 80% (20) of those interviewed undertake a formal event process documentation and recording the events, using a number of techniques and tools. Whilst 20% (5) commented that there was no formal documentation process, two of these (8%) then mentioned aspects of documentation, such as accounting (budgeting) and using timelines. Figure 7.74 demonstrates the types of techniques and tools being used from the responses provided.

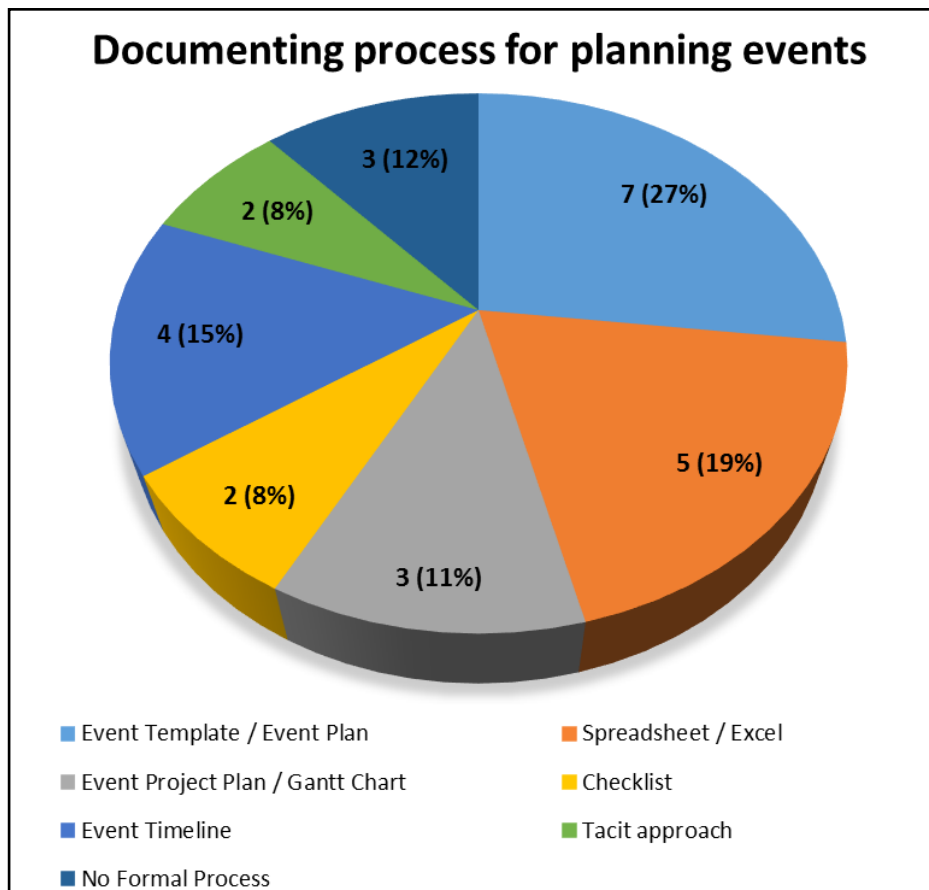


Figure 7.74 Documenting process for planning events

By comparison, the responses from the survey data showed that 64% of event professionals utilised a formal documentation process for managing their events, and 36% responding that they did not. If, however, they are responding from a holistic documentation approach they may not have considered aspects such as budgeting or creating a timeline as a formal documentation process (Matthews, 2016; Nolan, 2018). Therefore there is a probable margin of error on these 34%, as highlighted by the responses given in the interviews. As per the survey results, the interviewees who outlined that they did not use a documentation process does not necessarily mean that there is not an event management process being followed, merely that it is not formally recorded. Two of the charity event professionals also commented that a more tacit methodology is undertaken which can still ensure that a consistent approach to developing, managing, delivering and evaluating events is undertaken.

Within these responses (table 7.55), there is again a clear process for recording and documenting the event, or aspects of the event (such as budgeting and risk management). This is in line with the academic literature, and in particularly the project management methods that are utilised within an event management context (O'Toole, 2011; O'Toole & Mikolaitis, 2002; Pielichaty et al, 2017; Wei, 2012). From the charity fundraising event professional interview findings there is also a clear

indication of shared practice, shared identities and a development of practice within events and charity fundraising events (Wenger, 1998). This links to community of practice, which outline the use of artefacts (such as using documentation tools for recording events process) are a core characteristic of a CoP (Koliba & Gajda, 2009; Snyder & Briggs, 2003; Wenger, 1998; Wenger et al, 2002).

| Respondent | Template Used? | Response thematic Coding | | |
|---------------|----------------|---|---|--------------------------------|
| Respondent 1 | Yes | Event Template | Shared | |
| Respondent 2 | Yes | Spreadsheet Plan | | |
| Respondent 3 | Yes | Event project plan | Use Excel and Gantt Charts | |
| Respondent 4 | No | More Tacit Process | | |
| Respondent 5 | Yes | Set event plan | Event Checklist | Plus Event Kits for volunteers |
| Respondent 6 | Yes | BUT an antiquated system that is very basic | | |
| Respondent 7 | Yes | Timeline process | | |
| Respondent 8 | Yes | Function Sheets | | |
| Respondent 9 | Yes | Spreadsheet adapted for each event | Checklist | |
| Respondent 10 | No | Accounting only | More tacit event process developed over years of practice | |
| Respondent 11 | Yes | Extensive Template | Event Team follow their own processes | |
| Respondent 12 | Yes | ISO9001 Process | Event Proposal Forms | |
| Respondent 13 | No | No formal process or documentation | | |
| Respondent 14 | Yes | Event Plan | Gantt Charts are not appropriate for events | |
| Respondent 15 | Yes | No formal chart just general process | | |
| Respondent 16 | Yes | Spread Sheet | | |
| Respondent 17 | Yes | Project Plan | Developed over several years | |
| Respondent 18 | No | BUT use of Charts and Timelines | | |
| Respondent 19 | No | No formal process | BUT Create event itinerary | |
| Respondent 20 | Yes | Spreadsheet | | |
| Respondent 21 | Yes | Spreadsheet and timeline | Developed over several years | |
| Respondent 22 | Yes | Event Briefing Doc and DMS | Being reviewed and | |
| Respondent 23 | Yes | Event Plan | Developed over several years | |
| Respondent 24 | Yes | Timeline and diary management - | Developed over several years | |
| Respondent 25 | Yes | Word Doc and Data Base | | |

Table 7.55 Documenting process for planning events from the interviews

Question 12 - How do you evaluate your events?

A vital element of any event planning process is evaluation (Bowdin et al, 2011; Ferdinand & Kitchin, 2017; Getz, 2018; Tum et al, 2006; Van der Wagen, 2007a). This is because an evaluation process enables the events professionals to reflect objectively on the whole event process and event delivery to appreciate any potential improvements that can be made, which in turn has a positive impact on the next event (Dowson & Bassett, 2015; Getz, 2018; Shone & Parry, 2013; Silvers, 2013c). The individual interview responses (and themes) are outlined in table 7.56

| Respondent | Response thematic Coding | | | |
|---------------|--|--|---------------------------------------|--------------------------|
| Respondent 1 | ROI for Client / Client Objectives pre event / Satisfaction | Internal evaluation | Learning & application | Financial Impacts |
| Respondent 2 | Pre Event form - Financial impact - income & man hours. | Post event review | Stakeholder feedback | Volunteer feedback |
| Respondent 3 | Volunteer Evaluation | Internal evaluation examining income, staff time and location, worthwhile overall? | Reports / Template | |
| Respondent 4 | Customer Feedback at event and online. | Event team evaluation - event feasibility, minutes, issues | Reviewed ahead of next event (annual) | |
| Respondent 5 | Always - create a check list for future events (annual) | | | |
| Respondent 6 | Email process | Phone calls | To key contacts / stakeholders | |
| Respondent 7 | Guest feedback | Financial review | venue review | Any key issues? |
| Respondent 8 | Email for feedback | Improvements needed though | | |
| Respondent 9 | Focus Groups | Staff de-brief | Survey Monkey for large events | |
| Respondent 10 | Financial income for fundraising events | Bespoke approach to clients / Bespoke to the event | Social media review | Use for next event |
| Respondent 11 | Narrative review - observations, planning and improvements | Spread sheet - costs and income, participants v registrations | Clear process in place | |
| Respondent 12 | Post event debrief with event team | Evaluation form to all stakeholders | | |
| Respondent 13 | Post event review of Objectives set - participation, income, new donors / re-engaged donors. | Staff time v income | | |
| Respondent 14 | Post event debrief with team | feeds into the next event (annual) | Want to develop stakeholder feedback | |
| Respondent 15 | Post event financial review and participation and sponsorship income review | continue or cancel the event? | | |
| Respondent 16 | Emails to stakeholders | Team evaluation | Documented in event file | |
| Respondent 17 | Event Evaluation report - value / income | Hard copy is better than email | | |
| Respondent 18 | Review number of participants, income, comparison to previous events, feasibility for next year? | | | |
| Respondent 19 | Evaluation report | Staff feedback / Event Evaluation meeting | Participant feedback - Survey monkey | Review for annual events |
| Respondent 20 | Feedback from stakeholders | Income review | Event debrief - feasibility of event? | |
| Respondent 21 | Review number of participants, income, comparison to previous events, feasibility for next year? | Survey Monkey used | | |
| Respondent 22 | Evaluation Forms for stakeholders | Team debrief | ROI and Budget review | |
| Respondent 23 | Debrief with event team | Income generated | Feasibility of event? | |
| Respondent 24 | Email to participants and stakeholders | Income generated | | |
| Respondent 25 | Debrief with clients | Survey monkey - take up about 30% on average | | |

Table 7.56 Event Evaluation Process

This question aligns to objectives, three and four by examining notions of community, as well as investigate the processes and practices within charity fundraising events. Event evaluation must examine all core event activities such as the budget, marketing, planning process, event delivery, venue, suppliers, staffing, and customer experience, to aid in enhancing and improving future performance (Getz, 2018). This improvement is primarily focused on the process and not necessarily the event context. As Getz (2018) outlines evaluation is “the technical process of obtaining information to learn, and to provide useful feedback about solving problems and improving management process and event experiences” (pg 16). All event contexts differ but the process generally remains consistent from one event to the next (Allen et al, 2011; Berridge, 2007; Ferdinand & Kitchin, 2017; Getz, 2018; Shone & Parry, 2013; Van der Wagen & White, 2010).

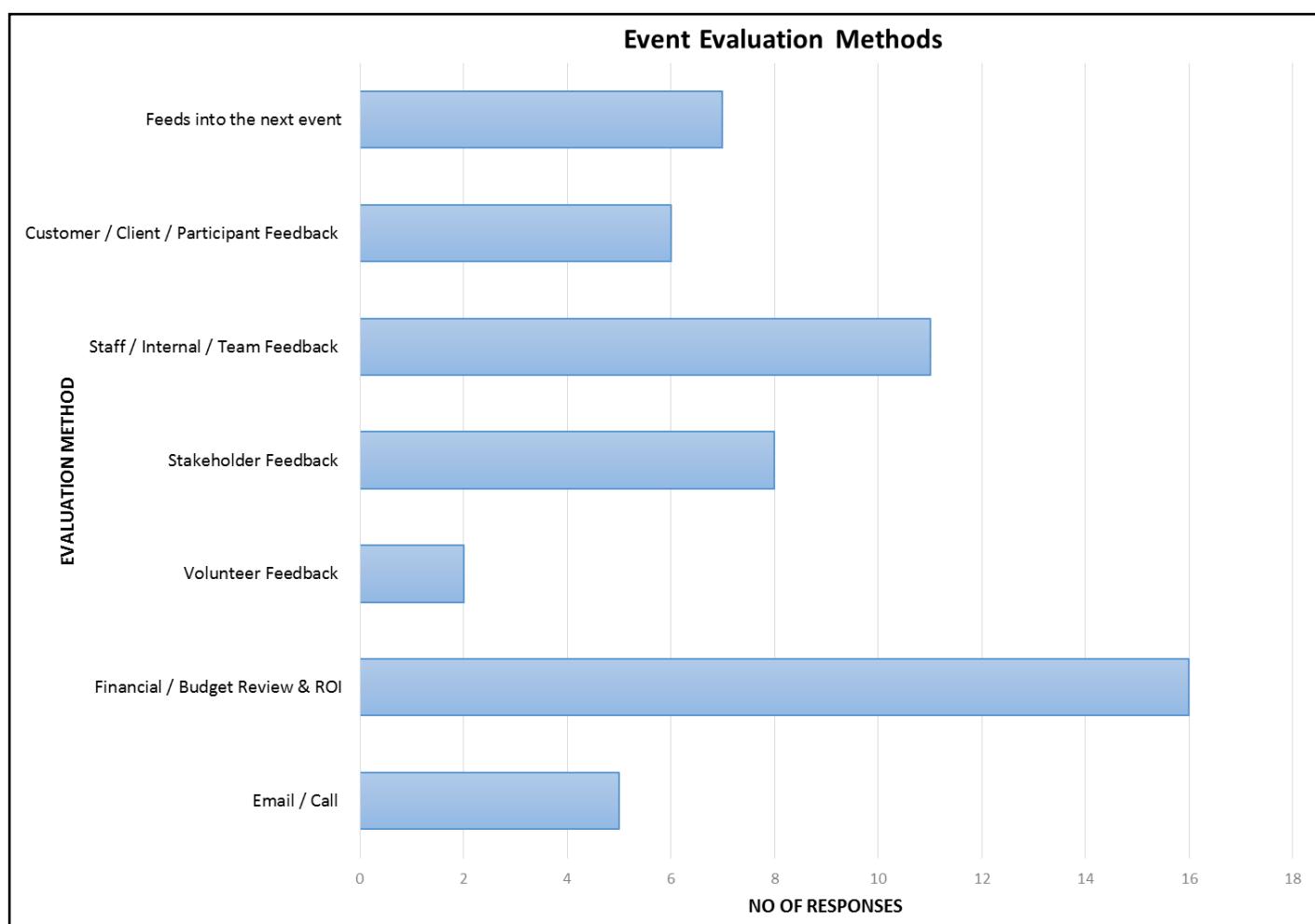


Figure 7.75 Event Evaluation Process

From the interview research findings different approaches and mechanisms were discovered to be in place for evaluating charity fundraising events, with the vast majority of event professionals using several overlapping methods to gathering and reviewing feedback. Table 7.56 and figure 7.75 outlines these evaluation methods. By using more than one approach this provides a more holistic review and therefore enables the event professionals to identify key issues and trends that

have occurred at the event or within the event process (Getz, 2018; Mallen & Adams, 2008; Tum et al, 2006; Watt, 1998).

The results from this data indicate a range of methods and practices being utilised, normally taking into account different aspects and perspectives of the charity event process. One of the fundamental evaluation techniques emerging from these findings from charity event professionals was to actively seek feedback and views from key stakeholders, both internal and external. This enables the charity event professional and organisation to learn, enhance and develop its practice and processes, which can then be implemented for the next event (Emery, 2003; Getz, 2018; Silvers, 2012). This development and learning from evaluating event practice and processes (Getz, 2018) is in keeping with a community of practice approach, which continually focusses on developing and enhancing knowledge and practice (Koliba & Gajda, 2009; Snyder & Briggs, 2003; Wenger, 1998; Wenger et al, 2002).

Question 13 - To what extent do you work with volunteers on events? And how do you utilise / manage your volunteers?

It is well documented that the event industry rely heavily on volunteers to aid them in the day to day operations as well as on projects, events and event delivery (Baum et al, 2009; Finkel et al, 2013; Goldblatt, 2011; Van der Wagen, 2007a). Within the charity sector it is fundamentally important for charities to recruit and utilise volunteers across a range of roles, which includes events (Anheier, 2014; Clarke & Norton, 1997; Sargeant & Jay, 2014). According to the NCVO it is estimated that 15.2 million people volunteer at least once a month, and 23.1 million volunteer at least once a year to assist on a wide array of organisations, causes and projects (NVCO, 2017). The Charity Commission (2017) highlight that around 3.5 million volunteers support charities in particular and volunteering activities are a key aspect of the annual reports that each charity must submit annually. From the 120 charities examined (chapter 5) there were 895,146 volunteers connected to the charities. For the 82 charities who confirmed they delivered fundraising events 789,220 volunteers are recorded, and whilst these volunteers would be used in a range of roles and capacities, events are a primary income stream for many of these charities examined. This demonstrates the importance of volunteers in a charity event fundraising capacity (Anheier, 2014; Goldblatt, 2011; NVCO, 2017; Sargeant & Jay, 2014).

The charity event professional interviewees were asked if they worked with volunteers and if so how they managed them. This question was therefore developed in context to objectives one, three and four, which would aid in recontextualising the event management process, examine

notions of community within the events industry, as well as examine the processes and practices within charity fundraising events. From these responses (as shown in tables 7.57 and 7.58) it is clear that all the organisations used volunteers on their events, with all the charities relying heavily upon their volunteer workforce. When examining the responses there was a clear theme emerging with 48% of charity event professionals demonstrating a clear process for managing and recruiting their volunteers.

| Respondent | Response thematic Coding | | | |
|---------------|--|---|---|---|
| Respondent 2 | Empower the volunteers to choose their own roles | Students / new volunteers would be asked to fill out forms outlining their experience | Matched to their skills and try to push their comfort zone | Process apparent |
| Respondent 3 | Work regularly with volunteers | Reducing volunteer base due to aging demographic | Supportive and retaining role - value of the volunteers | Changing trend due to sustainability factors and changing event trends - one off / mass participation events need different types of volunteers |
| Respondent 5 | Events wouldn't happen without volunteers | Aids in awareness of charity and engagement in the community | CSR Partnerships with corporate companies | Clear appreciation of volunteers value. |
| Respondent 7 | Depends upon the volunteers / event - some need more support and guidance and some are independent | Meet and brief the volunteers and offer support | Appreciate the value of volunteers | Rely on volunteers for key events |
| Respondent 13 | Volunteer Services Dept. for whole organisation | Clear process for recruiting volunteers for events (and other areas) | Type, numbers, skills required for events outlined for recruitment | |
| Respondent 15 | Volunteer Manager | Regular meetings and updates | Event Partnerships add value | |
| Respondent 16 | Managed via front of house | online application process | For events they are briefed and asked how they wish to support the charity. | Briefed in advance of event |
| Respondent 17 | We need to use them due to limited resources | Its about creating a sustainable and economically viable approach | | |
| Respondent 18 | Lots of volunteers, some who have been there for 30 years | Provide support and guidance on events being run by volunteers | Its about creating a sustainable and economically viable approach | Building a bank of volunteers to run events on behalf of the charity. |
| Respondent 20 | No charity can run without them | Have a duty of care for volunteers | Ensure motivation is right - issues with volunteers | Part counsellor and part diplomat |
| Respondent 21 | 3 types of volunteer | Office admin | Event delivery | summer interns |

Table 7.57 How do you recruit and manage volunteers (charity responses 1)

A number of the participants (28%) also commented that the events would not happen without the volunteers and they were critical to the event delivery and success (Bladen et al, 2018). This reflects the academic literature, and in particular Goldblatt (2011) who outlined that “volunteers are the lifeblood of many events” (pg 141). The findings support the literatures perspective in that volunteers are fundamentally critical to any charity fundraising event (Bladen et al, 2018; Getz, 2018; Goldblatt, 2011; Lockstone-Binney et al, 2015).

Respondent 25 provided some insight by commenting that volunteers were often “personally and emotionally connected to the charity or event” which links to aspects of the motivating factors for why volunteers will support one charity over another (Anheier, 2014; Getz & Page, 2016; Heitmann & Roberts, 2010; Lockstone & Smith, 2009; Sargeant & Jay, 2014; Van der Wagen & White, 2015). Respondent 3 also highlighted changing trends in both the nature of volunteers and the nature of charity events. Respondent 3 also outlined a growing need to attract younger volunteers to aid long term sustainability of volunteers and therefore the charities as a result. Respondent 3 also commented on the trend of increasing numbers of volunteers assisting on “one off events” rather than long term volunteering. This demonstrates the growing trend in episodic volunteering and an issue that charities need to consider in how they recruit and use their volunteers (Goldblatt & Matheson, 2009; Hyde et al, 2016; Lockstone & Smith, 2009; Lockstone-Binney et al, 2015).

| Respondent | Response thematic Coding | | | | | |
|---------------|---|---|--|---|---|---|
| Respondent 9 | Depends upon the event | Bank of volunteers that are well known | Reviewed by event to invite volunteers to work on events they might like | Given clear roles and responsibilities | Valued and looked after. Feedback sought post event | |
| Respondent 11 | Volunteers critical for events | Life blood of charity | They get the charity name into the community | Volunteers aid in admin and logistics | Value of volunteers is critical | |
| Respondent 12 | Use volunteers for most events | Volunteer Dept. that coordinates volunteers | Regular updates and comms | Recognition programme - Badge System - purple, bronze, silver, gold. Planning recognition events. | Value of volunteers is critical | |
| Respondent 14 | Rely on volunteers for admin and events | Volunteers office helps coordinate for large events | Volunteers aid the financial sustainability of charity | For events there are briefing sessions and roles outlined | Thanking volunteers is critical - feeling valued | Ensure they are happy and looked after. |
| Respondent 23 | Reliance on volunteers | Variety of roles undertaken | Events would not run with volunteers | Managed by volunteer office | Briefing sessions and job roles / description | |
| Respondent 24 | Role profile outlining the qualities of the volunteers needed and application process | Informal interviews & helped where appropriate as Each event is different | Master volunteer spread sheet (database) | Info sent out two weeks in advance of event | Full briefing at the event and provision of any info, equipment, docs | Ensure volunteers are happy and looked after. |

Table 7.58 How do you recruit and manage volunteers (charity responses 2)

As outlined within the literature review and evident in the charity event professional interview findings, there is clear importance placed on recruiting and utilising volunteers for events. Furthermore charities are also focussed on recruiting the right 'type' of volunteers, as this aids in ensuring that the events are viable and able to be safely delivered (Bowdin et al, 2011; Van der Wagen & White, 2015; Bladen et al 2012). In terms of 'type' this is linking the volunteers' interests with that of the event to maximise support from the volunteer, especially in consideration of episodic volunteering (Goldblatt & Matheson, 2009; Hyde et al, 2016; Lockstone & Smith, 2009; Lockstone-Binney et al, 2015). What is also evident is that the charity organisations ensure that these volunteers are valued and their skills appropriately used to meet the charity's needs, volunteers skills and needs, and event requirements (Bladen et al 2012; Bussell & Forbes, 2002; Downward et al, 2005; Heitmann & Roberts, 2010; O'Connor, 1997).

There is also a clear array of processes emerging from the charity event professional interview data in how the charities in particular recruit, manage and motivate their volunteers. The overwhelming majority of charity event professionals highlight that the volunteers are essential to the success of the event and that in order to attract the right volunteers there is a blend of motivational factors employed, alignment of skills to the event, and reward and recognition of the volunteers (Anheier, 2014; Bladen et al, 2013; Sargeant & Jay, 2014; Van der Wagen & White, 2015). These approaches to volunteering on events are evident across the charity sector from the findings of this research. This demonstrates that within the events domain there are clear practices and processes that are shared, irrespective of organisation. This is again a core facet and characteristic of a community of practice approach within both the events industry and in particular the charity fundraising events (Amin & Roberts, 2006; Wenger, 1998; Wenger et al, 2002).

Question 14 - What would you estimate the gender split to be of your volunteers (male v female)?

The Institute of Volunteering Research (IVR) is a research centre connected to the National Council for Voluntary Organisations (NCVO), and conducts and publishes research on volunteering within the UK and globally. In a recent research study by Looke (2008, pg 5) it was outlined that "a higher proportion of women (64 per cent) volunteered than men (54 per cent)". The NCVO have produced data in 2013 and 2016 that demonstrate a changing trend with 46% of women volunteering compared to 42% of men in 2013 (NVCO, 2013), and 43% of women volunteering

compared to 41% of men in 2016 (NVCO, 2016). This closing of the gender gap on volunteering is also reflected in research undertaken by NFP Synergy (2017) who are a research consultancy who specialise on the not-for-profit sector. NFP Synergy (2016) outline that “that the gender gap in volunteering has closed over the last decade. Until 2009, women consistently volunteered more than men, but this trend has not persisted over the last five years”, and men are now just as likely to volunteer as women are.

One key consideration, however, depends upon the type of volunteering being undertaken (NFP Synergy, 2016; NVCO, 2016). NFP Synergy (2016) outlined that within volunteering there are evident “gender differences in volunteering patterns”. Furthermore, there were key “differences in the kind of volunteering men and women tend to undertake or the organisations they are likely to volunteer for; this was found to be true for 1994, with men more likely to do voluntary work related to sports, rather than areas like health, education, and social services which more women were involved in” (NFP Synergy, 2016). These industry findings correlate to the responses recorded within the charity event professional interviews. The question examining these gender differences of volunteers was aligned to objectives two and three for contextualising events in terms of scale and scope, as well as examine the notion of community in the event industry. The charity event professionals reported that the overwhelming majority of volunteers were female with only three commenting that they felt it was an equal split between men and women.

Respondent 1 commented that “our industry leans to being more female than male” and that they worked with mainly female volunteers, again a reflection of the event industry as a whole (Dale; 2017; Thomas, 2016; Walters, 2017). This is supported by reports such as the ‘Event Pay Check’ survey, where of the 15,000 event industry participants 68% of respondents were female. From the charity sector it is outlined by Dale (2017) that in the UK “two-thirds of the voluntary sector workforce are women” (pp 2) and that more women than men are attracted to volunteer.

A key finding emerging from the charity event professional interviews, as highlighted by Downward et al (2005), NVCO (2016) and NFP Synergy (2016) research, is that the gender of volunteer also depends upon the event context. The charity event professional participants commented that sporting events (for example) were more likely to attract male volunteers (Downward et al, 2005). Respondent 5 commented that men are “always more excited by the sports led events, whereas women like to get together for events like coffee mornings”. Similarly,

Respondents 9, 13 and 21 also commented that sporting / physical events attracted more male than female volunteers. These perceptions are outlined in table 7.59 and figure 7.76.

The organisational context also played a part in the type of volunteers, with military charities having a balance between male and female volunteers. Respondent 22 (a corporate events manager) also commented on there was an equal split, again a reflection of the organisational context. Respondent 23 noted that due to the family nature of the charity this was the reason behind the balance in volunteers. The charity event professional interview responses reflect the trends raised by NVCO (2016) and NFP Synergy (2016) concerning organisational and project (event) contexts for differences in gender for volunteering.

| Name | Response thematic Coding | | |
|---------------|--------------------------------|--|---|
| Respondent 1 | Predominately female | As an industry | |
| Respondent 2 | Predominately female | | |
| Respondent 3 | Predominately female | 95% Female | Depends on event context |
| Respondent 4 | Predominately female | 80% Female | |
| Respondent 5 | Predominately female | Depends on event context | |
| Respondent 6 | Predominately female | | |
| Respondent 7 | Predominately female | 80% Female | Depends on event context |
| Respondent 8 | Predominately female | | |
| Respondent 9 | Predominately female | 80% Female | Depends on event context |
| Respondent 10 | Predominately female | changing however | |
| Respondent 11 | Predominately female | Depends on event context | |
| Respondent 12 | Predominately female | 80% Female | |
| Respondent 13 | Predominately female | Trying to grow male volunteers | Link volunteers to event type and needs (event context) |
| Respondent 14 | 70%-80% Female | 90% working in events in Hospices | |
| Respondent 15 | No idea | | |
| Respondent 16 | Predominately female | | |
| Respondent 17 | 80%Female | | |
| Respondent 18 | Predominately female | Depends on event context | |
| Respondent 19 | Predominately female | 60-70% Female | |
| Respondent 20 | 80% female | 50/50 for Royal British Legion due to military aspect of charity | |
| Respondent 21 | Predominately female | Depends on event context | |
| Respondent 22 | 50/50 | | |
| Respondent 23 | 50/50 as its family orientated | | |
| Respondent 24 | I think it is 50/50 | | |
| Respondent 25 | 90% Female | Indicative of events | |

Table 7.59 Responses from the interviews on their perspective of volunteering and gender.

By appreciating and understanding the gender dynamics of volunteers it enables organisations, particularly charities, to plan more affectively in recruiting the appropriate volunteers to support

their events (Bussell & Forbes, 2002). As previously highlighted recruiting volunteers is viewed as critical for the charities and is undertaken at an early stage of the event process, as this will affect the feasibility and success of the planned event (Bladen et al, 2018). It is therefore of strategic importance for charities to align the right volunteer to the event to enable a motivated volunteer and successful event outcome (Anheier, 2014; Getz & Page, 2016; Lockstone & Smith, 2009; Sargeant & Jay, 2014; Tum et al, 2006; Van der Wagen & White, 2015).

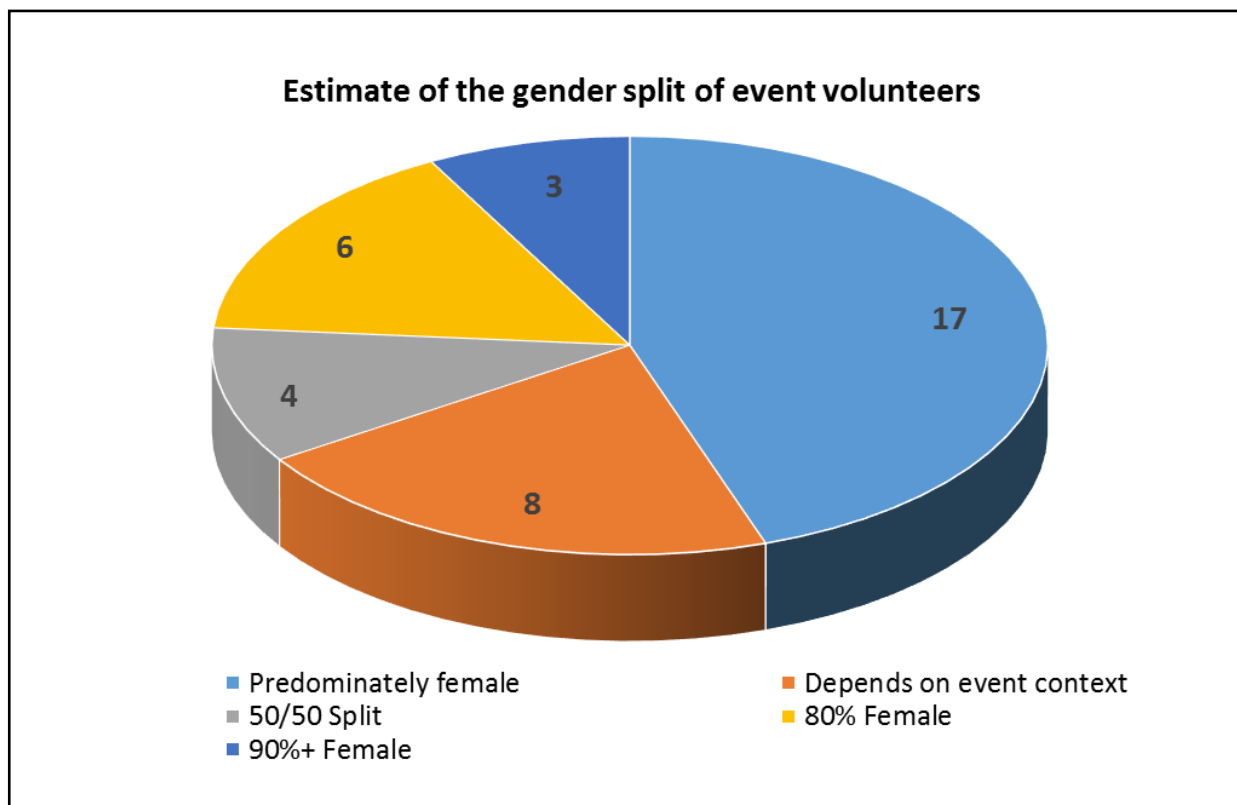


Figure 7.76 Estimation of gender split of event volunteers.

From the charity event professional interview responses and findings the trend and theme of gender differences and alignment of volunteers and roles to events contexts is evident across the charity sector (Bussell & Forbes, 2002; Lockstone & Smith, 2009). Whilst only a small sample the findings help provide some insight into the charity fundraising event context. It also provides opportunities for further research to examine in detail if this gender imbalance is evident across other event sectors, as well as examining the charity fundraising event sector further. These responses, as per previous questions and themes emerging, again demonstrate that within the charity fundraising events domain there are clear practices and characteristics that are shared and utilised. This aids in demonstrating a community of practice approach within both the events and charity event sectors (Amin & Roberts, 2006; Wenger, 1998; Wenger et al, 2002).

Question 15 - To what extent do you work with professional event organisers or companies on creating, managing and delivering events? How do you manage this partnership?

A key trend that has emerged within the charity sector over the last 15 years is the development of partnerships with third party event companies for delivering, supporting or buying into events that offer a significant return on investment and or specialist event expertise for the charity activity (Goodwin et al, 2017; Hendriks & Peelen, 2012; Hyde et al, 2016; Mirehie et al, 2017). The question examining this use of third party events and event companies was aligned to objectives two, three and four. These findings would aid in contextualising events in terms of scale and scope, examine the notion of community in the event industry, and provide data on the processes and practices within charity fundraising events. From the charity event professional interviews, 20 (80%) confirmed that they work with third party event companies or suppliers on events (figure 7.77). Of the five remaining interviewees, three commented that they occasionally worked with them, one reported that they only worked with them on large scale events and the final participant being a 3rd party event organiser, who stated that they work with numerous charities as this was core to their business.

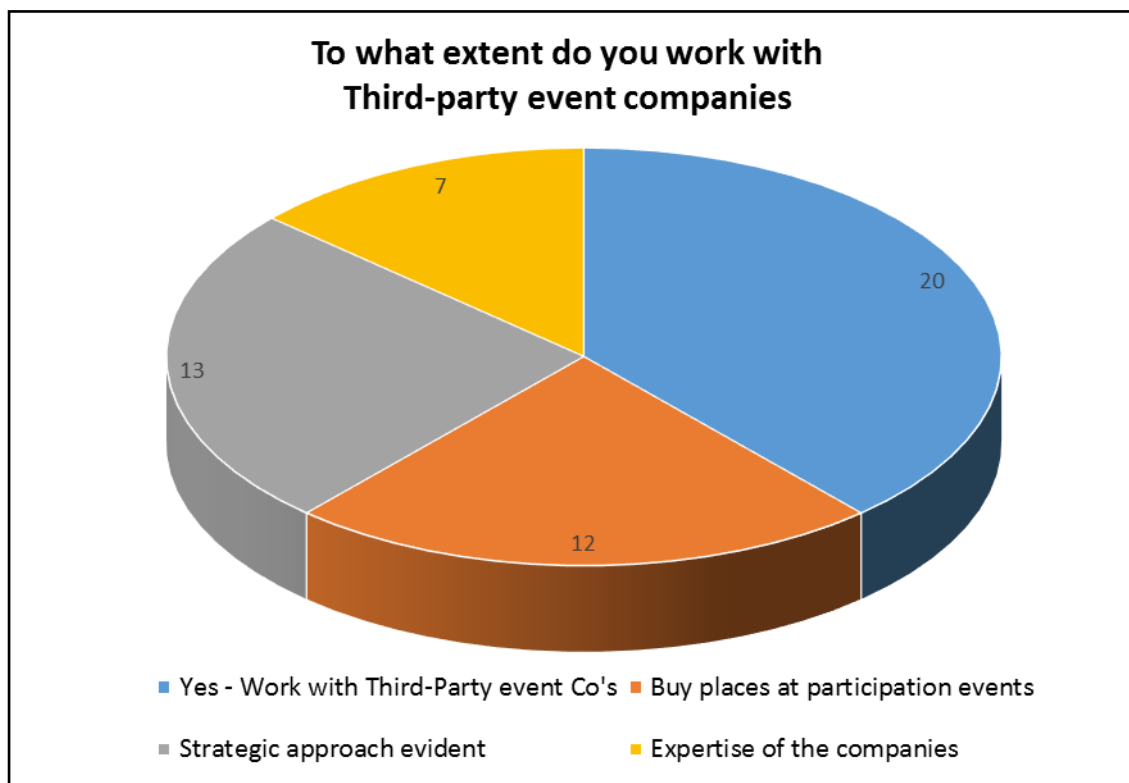


Figure 7.77 To what extent do you work with Third-Party Event Companies?

In terms of how the charity event professionals worked with these third parties, 12 (48%) commented that they used them to support their event fundraising activities by buying places at mass participation events, such as the London Marathon, which is highlighted as being the “largest

annual one day fundraising event in the world” (Virgin Money, 2017). By buying places as these type of events – marathons, cycle events, mass participation events and challenge events – the charity is then able to either sell these onto their supporters or give these to specifically targeted supporters who in turn raise a minimum amount on behalf of the charity through sponsorship. This can be very lucrative in terms of ROI for the charity, as there is minimal coordination to undertake, other than buying the place and supporting the participant, as the event delivery is the responsibility of the third party event company (Webber, 2004; Higgins & Lauzon, 2002).

As shown in table 7.60 the responses from charity event professionals show overwhelmingly that working with third parties on events is now commonplace for charity events and is undertaken for strategic purposes (Sharples et al, 2014). Participation events are the main reason that these third party events are utilised, which as previously outlined is due to cost and cost savings, as well as expertise of these third parties (Dowson & Bassett, 2015).

A number of the charity event professionals (28%) also commented that it was the event expertise of these third parties which was important when deciding to work with them. Often it was easier and cheaper to buy into the event (participation events) or hire in the third parties to deliver the event on behalf of the charity. This was predominantly due to a deficiency in internal expertise or a lack of finances to fully realise the event, which increases the risks associated with delivering the event internally (Dowson & Bassett, 2015). Therefore by working with the third party event companies the charities were reducing risks, reducing workloads, and potentially significantly increasing their ROI (Beech et al, 2014; Bladen et al, 2018; Getz, 2018).

The fact the overwhelming majority of charity participant’s work with third party organisations demonstrates that the ROI and reduced workload is benefiting them and their charity. Another theme that also emerged from the interview findings was that the use of third party events and event companies demonstrated a clear strategic intention, designed to maximise income, increase brand awareness, develop supporters and develop stakeholder relationships (Gerritsen & van Olderen, 2014; Sharples et al, 2014). From the interview responses 13 (52%) had a clear strategic approach to its engagement with third party events and event companies, demonstrating the value placed in developing and using these for the charities overall advantage, particularly given the limited resources available.

| Respondent | Do you work with 3rd Parties? | How do you use 3rd Party Events? | | | | |
|---------------|-------------------------------|---|---|--|---|----------------------------|
| Respondent 2 | Yes | Buying places at London Marathon | | | | |
| Respondent 3 | Sometimes | Case by Case - Bottom line is key and only for very large events. | Use in house / venue events team. | Buy places at participation events - i.e. Marathons. | Charity of the Year strategic approach. | |
| Respondent 5 | Yes | Participation Events - Marathons etc. | They take fee and charity gets proceeds / sponsorship | Partnership with the event | | |
| Respondent 7 | Yes | Only on large events - i.e. ball | Buy places at participation events - i.e. Marathons. | Growth in challenge events - buy places and recruit participants | Strategic approach evident | |
| Respondent 9 | Yes | Participation Events - Sky dives etc. | Overseas Challenge events | Key to event strategy | | |
| Respondent 11 | Yes | For key aspects of events - i.e. Marshalling | | | | |
| Respondent 12 | Yes | 70% of events via 3rd Parties | Buy places at participation events - i.e. Marathons. | Challenge events - skydives, bike rides | Easier to use 3rd Parties due to ISO requirements | Strategic approach evident |
| Respondent 13 | Yes | Participation Events | Challenge events | Buy places and set fundraising targets. | Develop key partnerships to maximise ROI. | Strategic approach evident |
| Respondent 14 | Yes | Buy places at participation events - i.e. Marathons. | Buy places and set fundraising targets. | Strategic approach evident | | |
| Respondent 15 | Yes | Build Partnerships locally / regionally | Charity of the Year strategic approach. | Strategic approach evident | | |
| Respondent 16 | Yes | Buy places and set fundraising targets. | Buy places at participation events - i.e. Marathons. | Strategic approach evident | ROI is key | |
| Respondent 17 | Yes | Buy places at participation events - i.e. Marathons. | Strategic approach evident | | | |
| Respondent 18 | Yes | Expertise of the companies | Specialist Equipment | Participation Events | Challenge events | Strategic approach evident |
| Respondent 20 | Yes | Positive relationship built over time | | | | |
| Respondent 21 | Yes | Partnerships with regional companies | Buying into companies as a sponsor | Strategic approach evident | | |
| Respondent 22 | Sometimes | Expertise of the companies | | | | |
| Respondent 23 | Yes | Expertise of the companies | Buy places at participation events - i.e. Marathons. | Challenge events | Strategic approach evident | |
| Respondent 24 | Yes | Buy places at participation events - i.e. Marathons. | Expertise of the companies | Develops Brand Awareness for small charities | Strategic approach evident | |

Table 7.60 Response on use of Third Party Events and event companies.

As with previous responses this trend and theme of the use of third party events and event companies is a characteristic and practice which is evident across the charity sector. These interview responses again assist in demonstrating that within the charity events domain there are clear practices that are a shared characteristic and working practice and process, which in turn

supports the notion that a community of practice approach operates within the charity event sector (Amin & Roberts, 2006; Wenger, 1998; Wenger et al, 2002).

Question 16 - To what extent are events a critical element of the company's marketing / fundraising strategy?

Whilst the growth of events and the events industry is acknowledged in both an academic and business literature (Bowdin et al, 2011; Getz & Page, 2016; Raj et al, 2013; Shone and Parry, 2013), the role that events play in an overall business context is less well documented. The question posed within the interviews was to attempt to appreciate the strategic importance (or not) that events play from an organisational context, particularly for charities. The question is also aligned to objective two and four concerning scale, scope and economic values, as well as examining processes and practices of charity fundraising events.

All of the charity event professionals responded that events were a critical aspect of the charity's marketing strategy and was increasing in its importance (Beech et al, 2014; Dowson & Bassett, 2015; Evans, 2015; Gerritsen & van Olderen, 2014; Sharples et al, 2014). Whilst these responses are overwhelmingly positive on the role events play for the organisation, there is a potential significant bias, as all the participants undertake event roles, and therefore would have a natural bias to enhance the importance of their position and role (Brunt et al, 2017; Durberry, 2018; Fox et al, 2014). Despite this there are a number of themes and trends that are emerging. The participants outlined that events are becoming a catalyst for brand awareness (44%), developing donor journeys (32%), and people desiring more experiential experiences (28%) (Beech et al, 2015; Berridge, 2007; Cox, 2017).

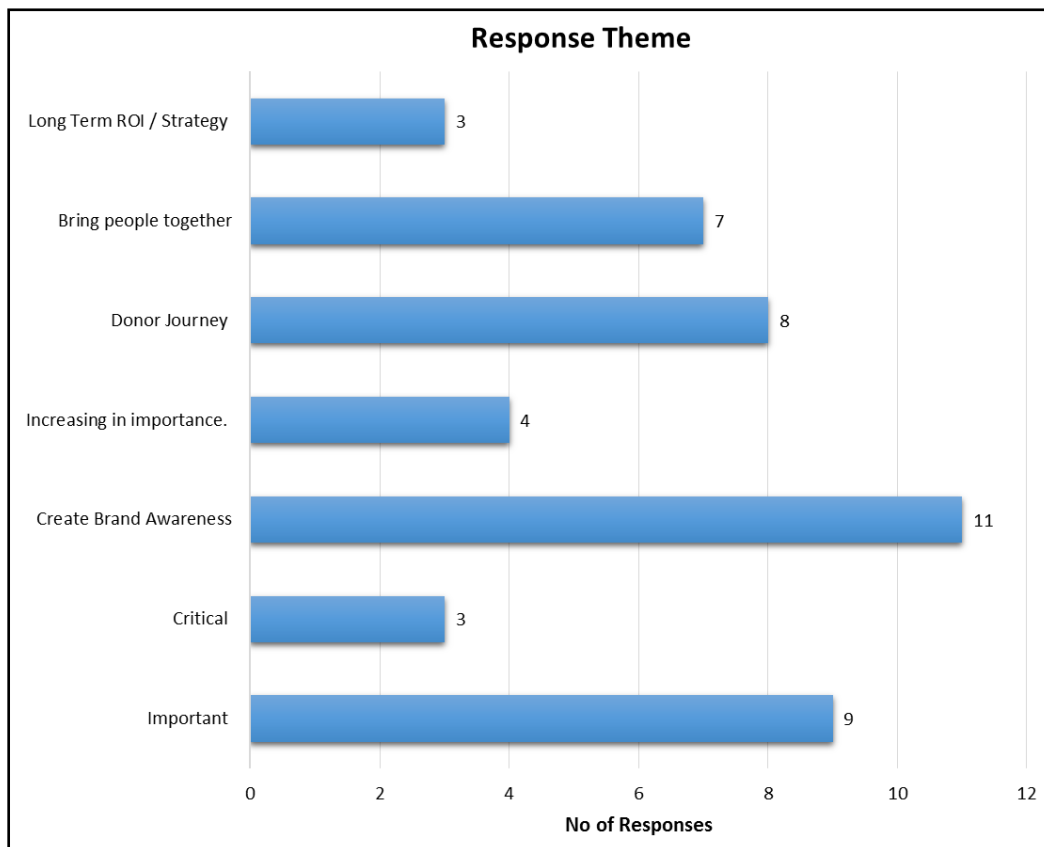


Figure 7.78 To what extent are events are a critical element of the company's marketing / fundraising strategy.

Figure 7.78 outlines the main themes from the interview responses, and table 7.61 the range of themes and responses by each interviewee. In terms of the increasing trend of the importance that events are playing, particularly in the charity sector, this data links to the economic analysis as outlined in chapter 5, where an increase in the amount raised through event fundraising activities is highlighted, especially in smaller charities.

An explanation for this increase is charities appreciating the value that events play in terms of raising funds via events but also in attracting new supporters and donor's long term to the charity (Cox, 2017). From a competitor perspective, as increasingly more charities are developing and delivering fundraising events this creates a competitive environment, and puts pressure on other charities to follow suit. This results in a need for charities to develop unique event provisions that are distinct from their competitors, as well as ensure standards and quality are high and maintained (Dowson & Bassett, 2015; Evans, 2015).

| Respondent | Response thematic Coding | | | | | |
|---------------|---|---|--|--|---|-------------------------------|
| Respondent 1 | Changing perceptions | Growth of Experiential Events | Social media impact of events & experiences | Exhibitions are resurgent | Corporate events difficult to work on due to changes | Charity events - lots of them |
| Respondent 2 | Yes - important | Aiming to engage with younger audiences | Events link the charity to the local audience = enquiries & assistance | We use events to attract supporters to engage long term with the charity (donor journey) | | |
| Respondent 3 | Yes - important | Gets key messages across | Aim to create a positive image of the charity / charity message | Brand Awareness and engagement | We are seeing events as a catalyst for developing the supporter journey | |
| Respondent 4 | Yes - important | Integral to brand of organisation | Integral to brand of events | Reputation of events | | |
| Respondent 5 | Yes - particularly team events | Events bring people together | Shift in people wanting to see where money goes - hence increase in events | Feel good factor of events | Changing trends | |
| Respondent 6 | Show case events | Develop new business and contacts | | | | |
| Respondent 7 | Yes - important | Linking people to the events to develop engagement | Helps build relationships | Develops donor journey | | |
| Respondent 8 | Yes - important | Key to ROI - long term | Creating experiences | Developing engagement | | |
| Respondent 9 | Hugely important | Totally events driven | Community and corporate events are biggest earner in charity | Events key to 5 yr strategy | Changes to event demands over last 5 yrs. | |
| Respondent 10 | Events galvanise people to a common theme | Changing trends and mass participation event growth | Protecting charity brand | | | |
| Respondent 11 | Events are the Public face of the charity | Events are what the public connect the charity with - i.e. comic relief | Critical element to recruit for the donor journey | Generates brand awareness | | |
| Respondent 12 | Massively important | Events raise funds | Events create awareness for the charity | Without events the charity would struggle to survive | | |
| Respondent 13 | Blended approach with events a key aspect of the strategy | Events help build relationships | Aids the donor journey | Events are key to engage with a younger audience which will help the charity long term | | |
| Respondent 14 | Big part of strategic plan. | Events are a 3rd of the income strategy | Events are an ever changing landscape | Running more events year on year to keep up with income needs | Event lifecycle is critical | |
| Respondent 15 | Becoming more important | People want to do something rather than just give | Social media impact of events & experiences | | | |

| | | | | | |
|---------------|---|---|--|--|--|
| Respondent 16 | Family events have increased | Challenge events | Community events growing | Personal connection to the charity is key | Income streams are family, community and corporate |
| Respondent 17 | Extremely critical | Events are key to fundraising. | International challenge events | Focus on 5/6 large annual events | Events bring large ROI |
| Respondent 18 | Balanced with Corporate, Community and Events | Events are key to engage with a younger audience moving forward | Events help raise awareness and change perceptions | Social media aspects | |
| Respondent 19 | Very critical | Charities aid in marketing the events | | | |
| Respondent 20 | Events are key to all year round fundraising | | | | |
| Respondent 21 | Good for profile - Brand | Aids the start of a donor journey | Creates networks | Creates brand loyalty to the charity | |
| Respondent 22 | It is very important | Events sell our people and our services | Events create a platform for brand awareness | Corporate Context | |
| Respondent 23 | Events are a critical tool | More than just fundraising | Events create a platform for brand awareness | It helps create long term supporters for the charity (donor journey) | |
| Respondent 24 | Important aspect | Raises awareness of charity | Does not necessarily need to be a big income earner | Events create a platform for brand awareness | We see the same people return to numerous events / activities and become more supportive of the Charity. |
| Respondent 25 | Applicable to both Corporate & Charity | Recession had huge impact on corporate events | Charity events grew during this period and corporates linked into charity events | | |

Table 7.61 To what extent are events a critical element of a company's marketing / fundraising strategy?

Whilst many of the charity event professional interviewees saw events as essential, the reason for its importance was not necessarily due to the financial income they can generate. Eleven (65%) of the charity interview participants commented that the raising of the charity's brand and its services in the community was the most important aspect, as this would lead to more long term and sustained support and donations, as a part of the donor journey (Cox, 2017; Goodwin et al, 2017; Higgins & Lauzon, 2002; Sargeant & Shang, 2017; Webber, 2004). This insight is significant as the use of events for charities is far more complex than would have been assumed, and that charities are concerned with the brand awareness in a local, regional and national setting.

Three (18%) of the charity participants also commented that the events were directly linked to a long term strategy for the organisation and its ROI (return on investment). As legacy donations are still the most financially significant income stream for the majority of charities it is important to develop supporters who will continue to support them over their lifetime, which is in essence the concept behind the donor journey (Cox, 2017; Sargeant & Shang, 2017). Events therefore act as a catalyst to attract and engage with these new potential supporters (Cox, 2017). It is useful to reflect this perspective and two examples are outlined in table 7.62.

| |
|---|
| Respondent 11 |
| I see it as the public face of the charity. If you look at any charity it is the event that people know. With Comic Relief its Red Nose Day, with MacMillan its coffee mornings, Sport Relief it's the Sport Relief Mile. That is what hooks people in, the donor engagement so as many charities see it that what's supports the donor on the donor journey to get them interested in what the charity is doing. A lot of charities see it as without that event function you wouldn't hear a lot about it. It is a big public presence. |
| Respondent 15 |
| They are becoming more and more important. Splash Dash is a great family event without any age limits but I think people want to do more sky dives, zip wires, 3 peaks, or cycle from London to Paris a lot more than they have done before and we are looking at that as a growing trend. People want to do something rather than just give. I am not sure what is causing this but people are a lot more active these days and they like a challenge. Social media has had an impact with people sharing their experiences. |

Table 7.62 Interview insights on the use of charity events

The comments by respondents 11 and 15 are very perceptive and insightful in demonstrating how charities are recognising the importance fundraising events. These examples, as well as the majority of charity event professional interview responses, clearly indicate events are used as a promotional and marketing tool, that aid in attracting supporters (Cox, 2017; Goodwin et al, 2017; Sharples et al, 2014). They also touch on the changing social aspects of the public expecting an exchange or value incorporated with their donation or support of a charity. There is a theme of wanting to experience the charity and its values rather than just a simple donation, and therefore events provide experiential brand opportunities (Goodwin et al, 2017; Webber, 2004). A final consideration from these findings is that this characteristic and trait of events being used as a catalyst to engage supporters onto a donor journey is evident across the charity event sector. As such it portrays a shared characteristic, identify and practice and can therefore be considered in line with a CoP (Wenger, 1998).

Question 17 - What is the potential financial contribution that events make to your organisation / fundraising strategy?

A core objective that is being examined as a part of this research is to attempt to determine an estimate for the potential economic value that charity fundraising events contribute to their sector and to the event industry as a whole. This aligns to the objective two and four concerning the contextualisation of events in relation to scale, scope and economic values, and the generation of field data that examines these processes, practices and economic values in context to charity fundraising events. As previously outlined in chapter 2 and chapter 5, any attempts to quantify an economic value of events is extremely complex (Raj et al, 2013; Shone and Parry, 2013). This is due to the way in which such economic data is recorded and shared (Bowdin et al, 2011, Mair & Whitford, 2013; Mules & McDonald, 1994; Ramchandani & Coleman, 2012). Whilst there is a growing array of economic data on event impacts now emerging (through industry reports and some academic research) it still only provides an estimated outline of particular mega events, various event sectors and the event industry as a whole (Crompton & McKay, 1997; Dwyer & Jago, 2012; Getz & Page, 2016).

The economic impact data that was presented in chapter 5 closely examined and scrutinised the financial reports of 120 charities. From this data it was possible to estimate the potential economic impact that events play from a charity event fundraising perspective. In chapter 6 a question was posed within the survey to determine the perceived economic value that event professionals considered that events played in their organisations overall income. One of the findings from the survey was that events were perceived by many of the participants to be worth over 50% of the organisations income. When examined by the sectors represented by these survey participants 74% of those working in charity fundraising events estimated that events were worth between 11% and over 50%. Additionally 30% of these charity event participants estimated that events were responsible for more than 50% of all income for the charity. Whilst only a small sample it did provide some very useful insight and potentially significant data that helped support the estimate that the income from events for charities could be estimated to be at least 10% of their income. These findings were also supported by reports such as 'Closing the Loop' which recorded similar estimates (IoF & Blackbaud, 2015).

To support this survey data and charity economic data the interview participants were asked to comment and estimate what the financial income is from events for their organisation. From the responses (as seen in table 7.63), four were unsure as to what the income is from events, whereas

12 knew the precise income values and targets that were expected for the coming year and for previous years. This insight demonstrates the growing importance that events are now playing in the charity sector, with the events teams understanding explicitly what their impact is.

The responses ranged from at least 16% of all income coming from events to as much as 75% of all income. These results are also in keeping with the data examined and emerging in chapters 5 and 6. A number of the charity event professional interviewees, such as Respondent 12, commented that their event income was linked to one major annual event fundraiser, which was responsible for as much as 50% of their event income each year. The findings also demonstrated that alongside one key annual event, income from charity fundraising events was generated from a wide range of community, third party and other charity fundraising events. This is in keeping with the charity event typology that has been developed within this research, which promotes an array of event activities for fundraising and brand awareness for the charity. Several of the charities highlighted large-scale annual events that they were using and developing as their key event(s) to raise funds but more critically to encourage and develop long term support, which is linked to the donor journey (Cox, 2017; Goodwin et al, 2017).

| Respondent | Response thematic Coding | | | |
|---------------|---|---|---|---|
| Respondent 1 | Charity events either Raise Awareness or Raise funds - rarely to do both. | | | |
| Respondent 2 | Target of £180k per year | £90k raised last year | Rebrand has affected income | |
| Respondent 3 | Fundraising events equate to 30% - 35% of target for year | | | |
| Respondent 4 | Charities shouldn't be seen to be making too much profit - balance needed | The events enable funding and income streams - and the Cos would not exist without these events | | |
| Respondent 5 | McMillan is 98% public funded. | I would say 75% of our money comes from events | Donor Journey - engaging with participants year on year | |
| Respondent 6 | 60/40 split - 60% from events and 40% from accommodation | Growth in events in the last two years | | |
| Respondent 7 | Not sure | | | |
| Respondent 8 | As a company around 20% of income is from events | Critical as they link to additional sales - F&B and Rooms | Knock on effect | |
| Respondent 9 | £670k comes from events | Development of donor journey | | |
| Respondent 10 | It depends on the type of fundraising event | Pressure on charity sector to create bigger and better events | It's a need to be commercially savvy | Need for simple mass participation events |

| | | | | |
|---------------|--|--|--|--|
| Respondent 11 | £1.6million raised of which £300k was from events (19%) | Corporate & community raised £6-700k (some of this would be events). | | |
| Respondent 12 | Raise between £2.5 - £3 million from events | Charity raises £5-£6 million - events contribute 50% of income | Butterfly Ball is key to this income - raising between £2-£2.5 million. | Challenge events £80k in 2014 to £175k in 2015 |
| Respondent 13 | Events responsible for raising £500 -£600k (16% - 19%) | charity raises £3.1million (excluding retail). | | |
| Respondent 14 | Its complicated due to how events are coded | Events were up by £100k (income) and they have invested into events | | |
| Respondent 15 | Not too sure | They should bring in £500k - £600k | | |
| Respondent 16 | We need to raise £93k per year | Events equate to about 25% of this income (£23k) | | |
| Respondent 17 | Charity has £85k target | Events equate 35%-40% of income (£29k - £34k). | Events key to fundraising strategy | |
| Respondent 18 | Events target is £200k | Corporate to raise £75k | Clear targets per event - Santa Dash £15k, Light up £50k, Colour Run £24k. | |
| Respondent 19 | The co turnover is £20million plus | Key events raise £300k for charities | Success and service of the co and events delivered | 3rd Party / Challenge event co |
| Respondent 20 | Poppy Appeal raised £45million | No events data outlined | | |
| Respondent 21 | £1.6million target of which £310k was from events (20%) | 66% increase on event income two years ago and 33% increase this year over target. | Not all events income comes into our budget - i.e. corporate events stay in corporate income. It depends how event income is defined | Cycling events - upsurge due to Wiggins and Olympics |
| Respondent 22 | No idea | Events solidifies relationships and strengthens them | Around half (125 events) have a direct ROI. | |
| Respondent 23 | Not sure | Potentially a third (33%) of income. | | |
| Respondent 24 | Aim to get £3 for every £1 spent on events | 75% of income comes from events | | |
| Respondent 25 | The right brand alignment lay foundations for future ROI | Donor Journey | Brand association | |

Table 7.63 What is the potential financial contribution that events make to the organisation?

Despite the useful data and comments emerging from the interviews a key theme that is apparent is that estimating the income for charity events is still not a clear process, and several charity event professional interviewees also commented that it was a complex process due to how events are classified or coded internally (Raj et al, 2013; Shone and Parry, 2013). This means that until charities start tracking and reporting their event fundraising, as they do for legacies, shop income, investments or donations, then the economic data and economic impact will only be an estimate. The findings from these charity event professionals clearly demonstrate a growing importance and use of events which are positioned as being critical for the organisation and stakeholder development (donor journey). Given this context it may become a requirement for charities to

report event fundraising income as a specific income stream within the annual financial reports. This will aid in demonstrating the value (economic and social) that events are now playing in the charity context. At present, however, this is not a requirement within the annual financial reports and is solely reported by choice by the charity. Until this changes it is only via research, such as that undertaken here, that will provide any insight into the significance and economic values and impacts of charity fundraising events. There is, however, a new requirement within the amendments of the Charities Act 2016 that requires all charities to clearly outline all fundraising activities undertaken with third party organisations (Etherington, 2017). This new regulation may result in an increase of third party event activity being reported in the next few years. What is clear from all of these findings, however, is that events are an important tool for charities as an income generator, as well as for enhancing brand awareness and generating long term donor support via the donor journey (Cox, 2017; Goodwin et al, 2017; Higgins & Lauzon, 2002; Sargeant & Shang, 2017; Webber, 2004).

Summary

There are several core themes and trends emerging from the findings of the interviews with charity event professionals. As with the survey findings the event professionals interviewed are also reporting that they are working on numerous events annually and simultaneously. This again demonstrates that events are not a singular process (Bowdin et al, 2011; Dowson & Bassett, 2015; Getz, 2005; Raj et al, 2013; Shone & Parry, 2013) but a highly complex multi-layered event process. This is also not currently characterised within the event academic literature. The findings of the survey, industry reports and interviews all clearly support this multi-event management process. Furthermore this represents a clear mode of practice and an underlying characteristic of the event industry as a whole as well as by sector. As such these processes and practices are representative of a community of practice approach (Wegner et al, 2002). These findings link to objective one and four and aid in recontextualising the events management process as a complex multi-layered event process, as well as highlighting characteristics of the processes and practices within charity fundraising events.

The types of events that charities deliver was found to be exactly in keeping with the proposed charity typology model as outlined in the literature review and in line with the findings (see figure 7.62). The types of events utilised by the charities included volunteer led events; collaborative events; organisational events; and most significantly third-party events. The growing trend in working with third-part events was of particular note in the interview findings. The explanation for this growth is due to these events being lucrative in terms of ROI for the charity, as well as there

being relatively minimal work for the charity to undertake, reduced risks, and increased brand awareness (Higgins & Lauzon, 2002; Webber, 2004). These findings aid objectives two, three and four in contextualising charity fundraising events in terms of scale and scope, as well as reflecting the processes and practices within charity fundraising events. Furthermore these shared practices demonstrate aspects of community and CoP being evident with charity fundraising events.

The interview findings also reveals some distinct working practices, such as the average time for planning events, and the documentation processes (and artefacts) used. The interview findings revealed that on average a minimum of three months is taken for the event planning process. This is keeping with the three to six month average outlined in the surveys. A distinct theme that did emerge was the seasonality of events, which was reflected in all the sectors that were interviewed. The seasonality clearly advocated that there are key times and months of the year when more intense event activity is undertaken but the academic literature only reflects seasonality from a tourist season perspective (Getz, 2005; Van der Wagen 2007a; Van der Wagen & White, 2010; Ziakas, 2014). The activity outlined in the interviews demonstrates that there are particular months when predominately planning is undertaken, and also particular months when the event delivery takes place. This was a theme from across the interviews which aids in highlighting that there are periods of time in the calendar year when there will be an intensity and concentration of events taking place. This in turn will increase competition from these events in order to attract an audience, and more long term planning to avoid market saturation of events. The academic literature therefore needs to reflect that organisations, including charities, have clear 'seasons' of activity, which will differ depending upon the context of the organisation and sector. These findings link in particular to objective two and four, specifically contextualising events in relation to scope and scale, as well as outlining the processes and practices that are evident within charity fundraising events.

The charity event processes for planning and managing events was also distinct in contrast to the general approaches promoted within the academic literature. Whilst many of the processes undertaken were in keeping with the majority of the event management process models, the engagement with sponsors, stakeholders and volunteers was revealed as being critical for charity events in the early stages of planning. This appears to be a unique trait within charity fundraising events, and as such demonstrates a contribution to knowledge. The findings of the interviews supported the conceptual model for managing events which was then adapted to reflect the unique process for engaging with sponsors, stakeholder and volunteers within charity fundraising events (as outlined in figure 7.72). This unique process that has emerged demonstrates a

contribution to knowledge in context to the charity event fundraising process that has been uncovered. As with the survey findings the multiplicity of the event management process was also reflected in a further adaptation of the charity fundraising event conceptual model, to account for the multiple events being managed simultaneously by the charity fundraising event professionals (as outlined in figure 7.73). These findings align to objective one and four as they clearly recontextualise the charity fundraising events management process as a complex multi-layered event process, as opposed to the serial and linear representation typical within the current academic literature. This multi-event management process that has emerged also demonstrates a contribution to knowledge in context to events and charity event fundraising.

The use of documenting the event process was also in keeping with the survey results and with the academic literature regarding the planning of events, including a project management approach (Berridge, 2007; Bowdin et al, 2011; Dowson & Bassett, 2015; Ferdinand & Kitchin, 2017; O'Toole & Mikolaitis, 2002; Pielichaty et al, 2017; Shone & Parry, 2013). In delivering events, it was outlined that volunteers are actively sought and that there were noticeable gender differences depending upon the event contexts (Dale, 2017; Downward et al, 2005). The data also revealed that organisations, especially charities, ensure that their volunteers are valued and their skills appropriately used to meet the charity's needs, volunteers motivational factors, and event requirements (Bladen et al 2012; Bussell & Forbes, 2002; Downward et al, 2005; Heitmann & Roberts, 2010; O'Connor, 1997). These findings again link to objective one and four and also aid in recontextualising the events management process as a complex multi-layered event process, as well as highlighting elements of process and practice within charity fundraising events.

The interview findings also indicate that events are increasingly used strategically as a promotional tool (Beech et al, 2014; Dowson & Bassett, 2015; Evans, 2015; Gerritsen & van Olderen, 2014; Sharples et al, 2014). From a charity perspective events were being delivered to attract long term supporters which directly linked to the donor journey (Cox, 2017; Goodwin et al, 2017). The charity event professional interview participants outlined that events are becoming a catalyst for brand awareness, developing donor journeys and engaging with audiences that preferred experiential experiences (Beech et al, 2015; Berridge, 2007; Cox, 2017; Goodwin et al, 2017). The charity event professional interview participants also commented that the raising of the charity's brand and its services in the community was the most important aspect of running events, and not necessarily just as a fundraising mechanism (Cox, 2017). It was outlined that charity fundraising events can lead to more long term and sustained support and donations for charities, as a part of the donor journey (Cox, 2017; Goodwin et al, 2017; Higgins & Lauzon, 2002; Sargeant & Shang,

2017; Webber, 2004). These findings link in particular to objective two and specifically contextualising charity fundraising events in relation to scope and scale.

The economic value of events, particularly charity fundraising events, was also reflected by the charity event professional interviewees. It was noted that events generate a significant financial contribution to the organisation's annual income. Many of the charity event professionals commented that event fundraising income is worth between 16% and 75% of all income. Whilst the economic value of charity fundraising events was estimated, there was also a clear understanding and explicit knowledge demonstrated from those in senior organisational roles of the specific economic value events had in context to the organisations overall income (Crompton & McKay, 1997; Dwyer & Jago, 2012; Mules & McDonald, 1994). These economic estimates are also in keeping with the survey findings and economic impact data, as presented in chapter 5 and 6. The theme emerging from all of the research findings for charity fundraising events is that they can be estimated as being worth at least 10% of all income for the charity sector as a whole. These findings link directly to objectives two and four as they demonstrate some insight into the economic values of charity fundraising events, and provide additional new context to these economic values. As such this again represents new insight and context from which to perceive the growing importance of charity fundraising events. It also provides a contribution to knowledge by exposing the significant economic value of charity fundraising events in context to the event industry.

Finally, throughout the interview findings and data there were clear examples of community of practice approaches, values, processes, industry practice, artefacts, as well as traits and shared characteristics emerging (Wenger, 1998). For example many of the interview participants deliberately sought to work in the sector (domain). Similarly the working practices and event processes were commonly used across the charities, with individuals taking these practices from one organisation to the next, regularly enhancing and developing these (Wenger et al, 2002; Amin & Roberts, 2006). The evaluation process in particular is an excellent example of how charities deliberately seek to reflect and enhance practice, knowledge and capabilities to improve future performance and practice (Dalkir, 2005; Getz, 2018; Wenger et al, 2002; Wenger-Trayner, 2015). These findings link to objective three and aid in demonstrating notions of community, and in particular a community of practice is evident within charity fundraising events.

Chapter 8 - Discussion

Introduction

The research question and objectives are concerned with exploring, examining and recontextualising the scale, scope and event management processes and practices within the industry and charity fundraising events in particular. Furthermore the research is focussed on examining the event industry and charity fundraising events in relation to 'communities' that exist in order to continually enhance and develop knowledge and practice. This is viewed through the community of practice theoretical perspective and how the characteristics, traits, values and artefacts of CoP are evident within events and charity fundraising events. Finally a recontextualisation of the economic values of charity fundraising events was examined and posited in context to both the charity sector and events industry as a whole.

The research strategy developed and employed was designed to enable a range of methodological approaches to be utilised to explore differing perspectives of the event industry, as well as specifically focussing on the charity fundraising event sector. The three methods employed were a review of charity economic data, an event industry survey, and 25 in depth semi-structured interviews with charity event professionals. By utilising three mixed-methods this enabled the research to utilise triangulation within the findings to determine if themes emerging were consistent within each method to strengthen the credibility of the overall themes emerging (Crowther et al, 2015; Saunders et al, 2012). The first method encompassed a review of secondary economic data provided in charities financial and annual reports in order to develop an estimated economic impact for charity fundraising events. The second method focussed on an event industry survey which reflected practices, values, characteristics and artefacts of how event professionals work in 'reality' in comparison to the academic literature. The final method examined the practices, values, characteristics and artefacts of how event professionals work in 'reality' within a charity event fundraising context.

The findings that emerged from all of this data, and as examined and analysed in the three preceding chapters, highlighted a number of themes and trends that represent new contexts for events management and charity fundraising events. The findings also provide additional confirmation and development of contemporary issues that have previously been observed, such as gender imbalance within events, the use of volunteers, economic impacts of events and the event management processes utilised within practice. The themes that have emerged from the research findings provide new contexts from which to understand how event professionals

operate and in particular how charity fundraising events professionals function, adding new insight and demonstrating their importance within the overall events industry. The themes that have emerged from the overall research include: communities of practice; gender imbalance; the value and importance of volunteers; reflections on working in the events environment; multi-event management processes; charity event management fundraising processes; growing use of third party events; the donor journey; and the economic impact of charity fundraising events.

Communities of Practice

One key focus of the research was to explore the conceptual framework of communities of practice (CoP) in context with events management and in particular charity fundraising events. It is proposed that the events industry as a whole and its numerous sectors, including charity fundraising events, are examples of CoP in action, where knowledge, ideas, concepts, and enhancement of practice is shared and developed (Comunian, 2015; Cox, 2004; Kimble & Hildreth, 2005; Silvers, 2012; Wenger et al, 2002). The literature and findings clearly demonstrate that events and the numerous event sectors can be depicted as the 'domain' which connects the event professionals 'community'. There is an interest and commitment evident in these domains and how the event community actively engages with it and each other (Snyder & Briggs, 2003; Wenger-Trayner, 2015). As Kimble & Hildreth (2005) comment CoPs "are groups of people bound together by a common purpose" (pp103) and there is clear purpose, shared ideology, shared identities and practice within the event industry, charity event fundraising, and event literature. The literature review revealed that from a historical context there are clear examples of how events have evolved and developed over time (Wenger et al, 2002; Wenger-Trayner, 2015). For example the ancient Olympic Games developed over its 1,000 year history increasing in quality of coordination and delivery (Miah & Garcia, 2012; Potter, 2012; Young, 2004). Similarly the Roman games and spectacles also evolved over time and with it sophisticated stadiums from which to witness these events (Haynes, 2012; Hill, 2011; Pernecky & Moufakkir, 2015; Potter, 2012; Poynton, 1938; Sommer, 2010). These developments could not have happened by chance or in isolation but by reflection and interactions to aid the enhancement of practice and knowledge, in keeping with the principles of a CoP (Wenger et al, 2002; Wenger-Trayner, 2015). From a contemporary perspective there is clear evidence of CoP within the event industry as a whole, through the growth of the profession and education (Bladen & Kennell, 2014; Getz, 2007; Stadler et al, 2014).

The survey findings demonstrated that whilst a relatively low number of the event professionals belong to one of over 50 event associations, the majority attend event related meetings to network, enhance knowledge and develop practice (Silvers, 2012). These findings clearly validate the concept that CoP approaches exist within the event industry, as events are promoted as a defining characteristic for interactions and knowledge sharing (Kimble et al, 2001; McConnell, 2006; Wenger et al, 2002). For those surveyed that worked in the charity fundraising event sector, a third of these belonged to the Institute of Fundraising, the professional body who provide support, training, networking and guidance for these event professionals. Silvers (2013a) commented that professional bodies and organisations should be considered as being “community of practice associations”, as they aid in enhancing knowledge and practice (Fuller, 2007; Wenger et al, 2002; Wenger-Trayner, 2015).

Another facet linked to the CoP approach is the growth of degree educated event professionals, and in particular event management degrees, as well as the continued professionalisation of the event industry (Brown, 2014; Getz, 2007; Getz & Page, 2016; Ryan, 2016a; Ryan, 2016b; Silvers, 2012; Thomas, 2016). The survey findings, in keeping with event industry surveys, show a growing trend of event professionals possessing an event related degree. This trend for possessing an event related qualification is evident across the event industry and within charity fundraising events, and as such can be defined as an underlying characteristic and trait of events management. This is linked to the continued growth and development of the event industry as a whole, requiring highly skilled and knowledgeable practitioners (Ryan, 2016a; Silvers, 2012). As an underlying characteristic and trait it can be argued that education and skilled event professionals is in keeping with a CoP, which are identified by characteristics that aid in defining a ‘community’ (Amin & Roberts, 2006; Fuller, 2007; Wenger, 1998; Wenger et al, 2002). Furthermore through formal education these event professionals are intentionally seeking out a ‘domain’ to engage in (Snyder & Briggs, 2003; Wenger-Trayner, 2015). This event education is an aspect of developing a “shared discourse reflecting a certain perspective on the world” (Wenger, 1998, pg 126) from which these event graduates are then working within the events domain. The interview findings also revealed a similar approach with many of those interviewed describing how they were influenced and motivated through education and personal experiences to actively seek to work in the charity event fundraising industry in particular (Kimble & Hildreth, 2005).

Another element that demonstrates and supports the CoP underpinning is via the range of commonalities within the shared practices and characteristics that have also emerged from the findings (Wenger, 1998; Hislop, 2013; Hildreth, 2004; Wenger et al, 2002). For example the similarities from the interviews in the event management processes that are undertaken by these event professionals distinctly represent “shared ways of engaging in doing things” (Wenger, 1998, pg 126). Similarly both the interviews and surveys revealed patterns of behaviour, shared values, common techniques of practice, artefacts used, as most importantly evidence of continuous enhancement of learning and practice from an organisational and individual context in the events industry, and in particular charity fundraising events (Amin & Roberts, 2006; Kimble & Hildreth, 2005; Wenger et al, 2002). For example the approaches to documenting and recording the event process can be linked to the “specific tools, representations, and other artefacts” (Wenger, 1998, pg 126) that the event professionals use, which is an identifying characteristic of a CoP. The use of evaluation and feedback to aid learning from events is another fundamental characteristic of CoP. The majority of the charity event professional interviewees and academic event process models promote learning and enhancing practice as a critical and integral process that must be implemented for all events (Bowdin et al, 2011; Dowson & Bassett, 2015; Getz, 2018; Getz & Page, 2016; Hildreth, 2004; Lesser and Fontaine, 2004; Tum et al, 2006; Wenger et al, 2002).

Finally the charity event professional interviewees and those surveyed commented on the event working environment and context through an examination of an ‘average day’. There were again clear commonalties and themes emerging from these responses which clearly represent “mutually defining identities” (Wenger, 1998, pg 126). It can therefore be argued that events management and its numerous sectors, including charity fundraising events, represent a community of practice approach.

Gender Imbalance

Another theme that has emerged from the findings is the gender imbalance within the event industry as a whole. As outlined by Thomas (2016) the event industry has a significant gender imbalance and is predominately female orientated which represents over 75% of the event workforce, and 80% to 90% of those studying events in the UK. This is also in keeping with recent industry reports and surveys, which reflect similar statistics (Bussell & Forbes, 2002; Walters, 2017). What is not apparent from these findings, or the literature, is the potential reasons for this gender imbalance. A potential reason behind this significant gender imbalance is possibly due to two factors. One is that the role of events was for many years subsumed into activities which have

been dominated by women for decades (Dale, 2017). There is a link between women volunteering historically, developing and honing a variety of specialised skills, which has evolved into women being better suited to working on events (Dale, 2017). As events management has emerged as a specialist skill set and profession in its own right, it is only natural that women have followed into this emerging industry and fulfilled these roles (Dale, 2017). The second potential reason is that many of the skills required to be an effective and efficient event professional (or similar) are more in tune to a woman's skills set than a man's (Dale, 2017). For example Bowdin et al (2011) highlight a variety of skills such as technical ability, social interactivity and sensitivity, motivational and leadership abilities, decision making and conceptual skills (among others). As a combination of skills requirements women are more likely to possess this array of skills compared to their male counterparts (Dale, 2017). Despite this female dominated industry there is still a gender imbalance that persists at the higher level of management, which is currently male dominated (Dale, 2017; Thomas, 2016; Walters, 2017). Issues concerning gender inequality have received increased attention over the last 18 months in the media, as well as industry and academic research. Whilst this research aids in supporting some of the industry and academic findings that currently exist regarding gender inequality, additional research into this area is needed to formulate a more accurate portrayal of gender inequality and opportunities to resolve this.

Linked to this is the gender imbalance noted within the volunteers for events. As outlined in the interview findings, all the charity fundraising event professionals commented that it was overwhelming female in terms of volunteers assisting with charity fundraising events. These findings are not in keeping with the volunteering industry data, with organisations such as NVCO (2016) outlining that there is no significant gender difference observed for formal volunteering, although it was demonstrated that women are still more likely than men to volunteer. From a charity fundraising event context, however, there is a clear trend emerging from the findings that women are significantly more likely to volunteer than men, although this is connected to the event context (Bussell & Forbes, 2002; Lockstone & Smith, 2009; Van der Wagen & White, 2015). Men were outlined as being more likely to work on sports related or physical events, whilst women would work on the broader event contexts. By appreciating the gender differences of volunteers it enables charity organisations and event professionals to plan more effectively in recruiting the appropriate volunteers, with the right skills and motivation, to support the wide range of events (Anheier, 2014; Getz & Page, 2016; Lockstone & Smith, 2009; Sargeant & Jay, 2014; Van der Wagen & White, 2015).

Value and importance of volunteers

In keeping with the current academic literature the findings within this research demonstrated that there was a critical reliance on volunteers in support of the events being delivered and that without them the events could not proceed (Bladen et al, 2012; Bowdin et al, 2011; Heitmann & Roberts, 2010). As Goldblatt (2011) commented “volunteers are the lifeblood of many events. Without volunteers, these events would cease to exist. In fact, the vast majority of events are entirely volunteer driven” (pg 141). This is especially true of charity fundraising events, where the reliance on volunteers was outlined by all the charity event professional interviewees as being of significant importance in determining if the event would run or not (Anheier, 2014; Clarke & Norton, 1997; Cox, 2017; Sargeant & Shang, 2017).

The charity event professional interviews also highlighted that the event professionals matched the event context to their volunteers as this enabled the charity in recruiting the appropriate volunteers, with the right skills, motivation and interest to support the different events being developed and delivered (Anheier, 2014; Lockstone & Smith, 2009; Van der Wagen & White, 2015). The recruitment of volunteers is viewed as critical for the charities and was demonstrated by the majority of the charity event professionals as being undertaken at an early stage of the event process. The number and quality of volunteers was also linked to the event feasibility and potential success of the planned event (Anheier, 2014; Bladen et al, 2018; Clarke & Norton, 1997). It was outlined by the charity event professionals that without the support of volunteers the events would be deemed as undeliverable and therefore would not proceed due to the lack of feasibility in being able to successfully deliver the event (Getz, 2018; O’Toole, 2011; Van der Wagen, 2007a). There was also evidence from the charity event professional interviews regarding the reliability of volunteers as well as ageing demographics, with a current focus by charities on recruiting younger volunteers to support the charity and their events. These trends also clearly linked to Episodic Volunteering (Lockstone & Smith 2009; Macduff, 1991).

This is clear evidence emerging from the interview findings of a shift from a regular and reliable volunteering workforce to volunteers that are more selective of the events they work on, due to time constraints, and volunteer interests (Goldblatt & Matheson, 2009; Lockstone & Smith, 2009; Macduff, 1991). This is resulting in organisations, particularly for charity fundraising events, developing and managing their volunteers in a way that aligns to the organisation’s needs, the event’s needs, and the volunteer’s skills and interests. It is therefore of strategic importance for

charities to align the right volunteer to the event, at an early period in the event process, to enable a motivated volunteer and successful event outcome (Anheier, 2014; Getz & Page, 2016; Lockstone & Smith, 2009; Sargeant & Jay, 2014; Tum et al, 2006; Van der Wagen & White, 2015).

There was also a clear array of processes that emerged from the interview data in how charities recruit, manage and motivate their volunteers. The majority of charity event professionals outlined that the volunteers were fundamental to the success of the event and that they looked to recruit volunteers early in the event process. The charities also looked to attract the right volunteers using a blend of motivational factors, alignment of skills to the event, and reward and recognition of the volunteers (Anheier, 2014; Bladen et al, 2018; Sargeant & Jay, 2014; Van der Wagen & White, 2015). These approaches and working practices in relation to event volunteers were evident across the charity event sector. This therefore demonstrates that within the charity event domain there are clear practices that are shared, which is a clear representation and characteristic of a community of practice approach (Amin & Roberts, 2006; Wenger et al, 2002).

Reflections on working in the events environment

Events are a demanding environment to work in (Bowdin et al, 2011; Silvers, 2012; Van der Wagen & White, 2015) and this is clearly reflected within the survey and interview findings with a distinct theme emerging on the working environment that the event professionals encounter. The rationale for including a question to reflect 'an average day' is that the event literature does not fully reflect the complexity and pressures that are evident within the event industry as a whole, although it has been outlined in event industry reports. The events industry is a dynamic and vibrant place to work, where no day is identical (Berners, 2017; Dowson & Bassett, 2015; Malouf, 2012; Silvers, 2012). At the same time, however, it is seen and reported as being hectic, stressful and a challenging environment to work in (Malouf, 2012; State of the Industry report, 2016). Both these views are evident within the survey and interview findings and represent an emerging theme that can be incorporated within the academic literature in context of the profession of events. Whilst Silvers (2012), Dowson & Bassett (2015), Van der Wagen & White (2015), and Bowdin et al (2011) among others stress the growing complexity of the event industry and skills requirements needed, they fail to fully outline the realities of working in the events industry, and in particular the charity event sector.

The survey and interview findings also demonstrate aspects of common processes that are undertaken by event professionals. These processes, such as planning, logistics, budgeting, marketing, staff recruitment, volunteer management, supply chain management and risk management, are closely linked to the skills, education, learning, aptitude and practice of events management (Beech et al, 2014; Dowson & Bassett, 2015; Getz & Page, 2016; Ryan, 2016b). These commonalities are also linked to CoP in that they clearly represent “mutually defining identities” (Wenger, 1998, pg 126) as the survey and interview findings are representative of how event professionals identify the characteristics and working practices of their profession. When these survey and interview findings are examined in context with the volume of events being managed, and the reported increase in the number of events being managed, these pressures, processes and complexities become more apparent. From these survey and interview findings we can infer that working in events is a pressurised and complex industry to operate in, but that this is not currently accurately portrayed as such within the academic literature. The implication is that event education, literature and the event industry needs to more accurately portray this pressure and complexity in order to enhance knowledge, learning and practice within the event domains.

Multi-event management processes

One of the most significant themes emerging from the survey and interview findings is the representation that event professionals are undertaking multiple event projects simultaneously. Whilst event industry reports reflect that event professionals work on multiple events annually (Cvent, 2015; Event Manager Blog, 2014) they do not examine how many events that event professionals are working on currently or simultaneously. As outlined previously none of the current industry or academic literature examines this theme, representing a gap in the knowledge and literature, and also a weakness in reflecting the realities of the working methods and practices of event professionals. The results from both the survey and interviews demonstrates that the overwhelming majority of event professionals are working on numerous events simultaneously, which is linked to large volumes of events being managed annually by event professionals. There was also evidence emerging of an incremental increase year on year in the number of events being undertaken annually by the majority of event professionals. This was particularly evident within the charity event fundraising sector, and in line with charity industry reports (IoF & Blackbaud, 2015).

This lived reality of planning and managing events needs to be more appropriately reflected in both the academic literature and also within the event management process models to demonstrate the constant pressures and complexity that is evident within the event industry. Whilst the growing complexity of events are outlined in the literature (Bowdin et al, 2011; O'Toole, 2011; Silvers, 2012) the realities of this in practice are not. Similarly whilst multi-event portfolios discuss how a range of events can be delivered annually (Bowdin et al, 2011; Getz & Page, 2016; O'Toole, 2011; Ziakas, 2014) they do not account for the individual event professional perspective as they purely focus on a host community context.

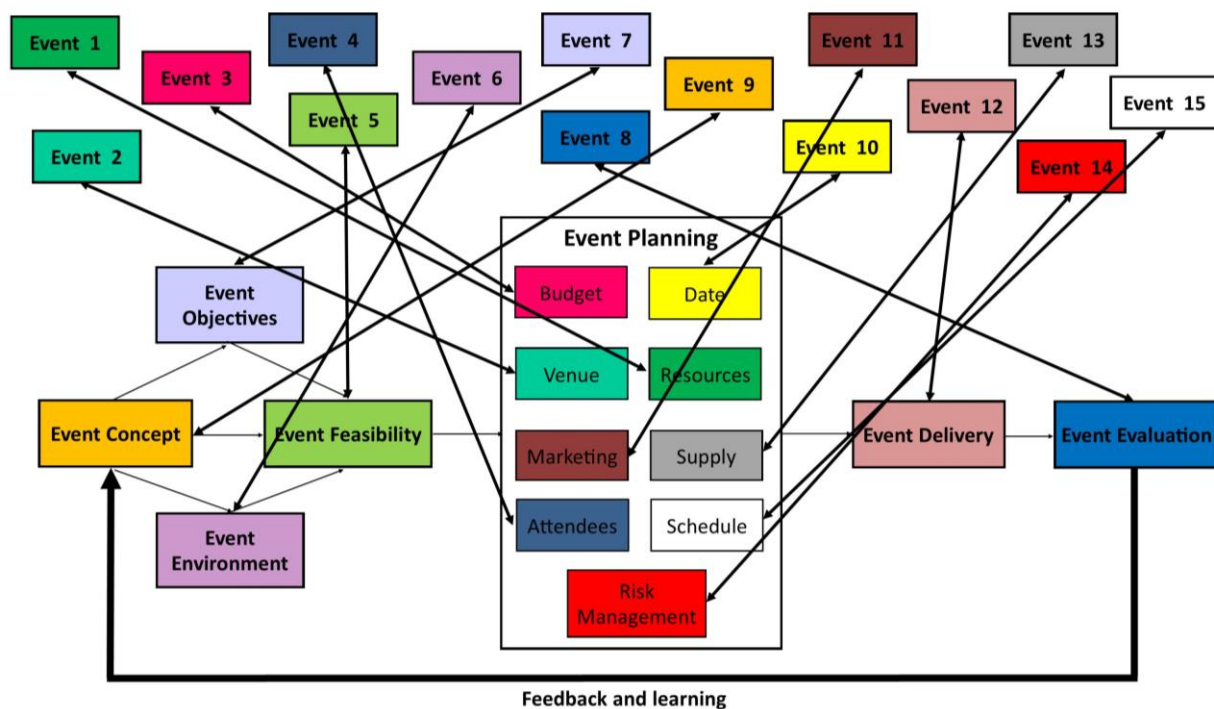


Figure 8.79 Conceptual Simultaneous Multi-event Management Process Cycle (Brown, 2017)

The conceptual model (figure 8.79) that was mooted within the literature review and then evolved from the event industry survey findings can now be substantiated as a more accurate portrayal of the event management process as a simultaneous multi-event management process. This new conceptual multi-event process model demonstrates the complexity and challenges faced by event professionals as well as representing the stages and processes required to manage and deliver events.

This simultaneous event process is also clearly linked to the views of event professionals regarding an 'average day'. The task orientated activities are evident, as highlighted in the survey and interview findings, along with a representation of the high volume of events being managed and the complexity that this also reflects (Berners, 2017; Malouf, 2012). This conceptual multi-event management process model reflects both the event sector as a whole as well as the charity

fundraising event sector, in line with the findings. The conceptual multi-event management process model also represents a CoP approach, as the findings indicate that the overwhelming majority of event professionals are managing multiple event projects simultaneously, all at different stages of delivery, in differing size, scale and scope, and over varying timescales. The findings regarding the multi-event management process reflects core CoP characteristics such as “shared ways of engaging in doing things.... mutually defining identities... specific tools, representations, local lore, shared stories... [and] a shared discourse reflecting a certain perspective on the world” (Wenger, 1998, pg 126). This means that the representation of the management of events needs to be recontextualised within the event management literature to now factor in this multi-event management process perspective. The academic literature concerning event portfolios also needs to be amended to account for individual event professionals as well as host communities in terms of managing events (Ziakas, 2014).

Charity Fundraising Event Process

Closely linked to the multi-event management process model approach was a re-examination of the conceptual event management process model that was also proposed within the literature review in context to charity fundraising events. This conceptual event management process model outlined the stages that an event professional would undertake for managing events, and was in keeping with previous academic event management process models within the event literature (Bowdin et al, 2011; Dowson & Bassett, 2015; Silvers, 2013c; Silvers et al, 2006; Watt, 1998).

The findings from the charity fundraising event interviews indicated an emerging theme of engagement with stakeholders, sponsors and volunteers (Beech et al, 2014; Bladen et al, 2018; Mathews, 2016; Nolan, 2018) that warranted inclusion to reflect a specific charity fundraising event management process. The narrative emerging from the interviews indicated a shared practice approach within charity fundraising events (again indicative of a CoP approach) and therefore it is imperative to reflect this difference within a conceptual charity event management process model as it is unique to this sector. Figure 8.80 reflects this unique charity event management process. There is a clear link emerging from the interview findings between the event objectives, event feasibility and event environment with the need to engage with stakeholders, sponsors and volunteers in order to proceed onto the event planning stages.

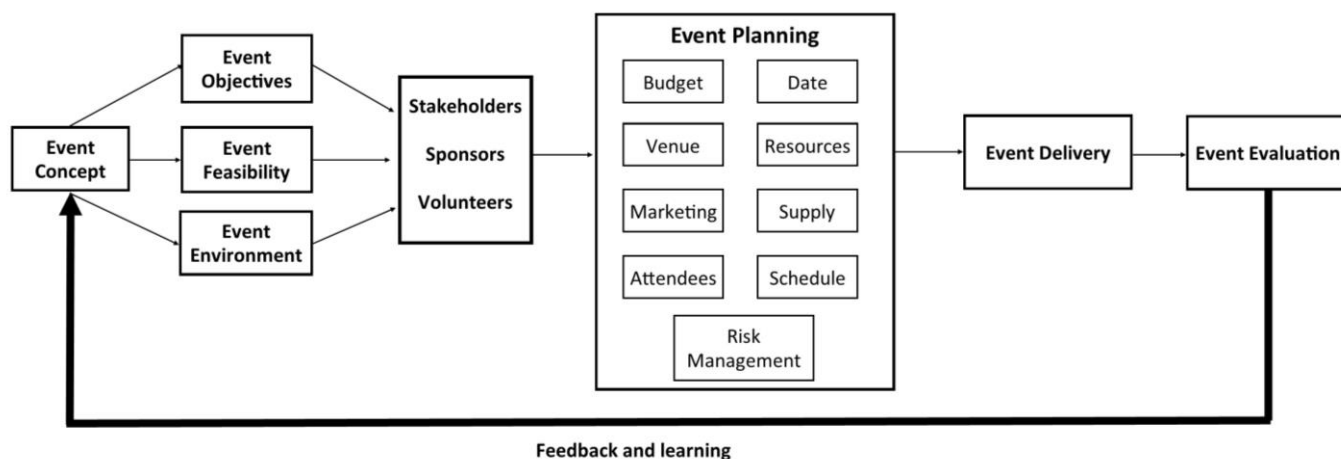


Figure 8.80 Charity Event Management Process Model (Brown 2017).

As discussed in the literature and interview findings, whilst events in general seek sponsors and sponsorship the interview findings indicate distinctly that it is far more critical for the successful delivery of charitable fundraising events (Bladen et al, 2018; Emery, 2003; Ferdinand & Kitchin, 2012; Masterman, 2003; Shone & Parry 2013). Similarly stakeholder engagement is reported within the interview findings as being of more significant importance for charity fundraising events (Stokes, 2015, in Page & Connell, 2015; Tum et al, 2006). Finally, and most crucial for charity fundraising events is the recruitment of volunteers to support the event (Bladen et al, 2018). As outlined in the literature and interview findings by recruiting the right type of volunteers it aids in ensuring that charity events are viable and feasible (Bladen et al 2012; Bowdin et al, 2011; Tum et al, 2006; Van der Wagen, 2007a). What is also evident from the findings is that the charity organisations also ensure that these volunteers are valued and their skills appropriately used in context to the event requirements (Heitmann & Roberts, 2010; Van der Wagen & White, 2015).

Another important element of any event planning process is evaluation (Berridge, 2007; Ferdinand & Kitchin, 2017; Getz, 2018; Van der Wagen and White, 2015). The findings from the interviews indicated that evaluation was a fundamental aspect of the planning process as it enables the events team to reflect objectively on the whole event process and event delivery and to appreciate any potential improvements that can be made (Getz, 2018). This in turn has a positive impact on the next event (Bowdin et al, 20011; Getz, 2018; Shone & Parry, 2013; Tum et al, 2006). This enables the event team and organisation to learn, enhance and develop its practice, which can be implemented for future events. This is in keeping with a community of practice approach which continually focusses on developing and enhancing knowledge and practice (Koliba & Gajda, 2009; Snyder & Briggs, 2003; Wenger, 1998; Wenger et al, 2002).

Whilst the charity event management conceptual model reflects the unique approach in managing charity fundraising events it does so only in a singular capacity. The multiplicity of managing charity fundraising events is not reflected in this conceptual model, despite the interview and survey findings from this research clearly demonstrating a multi-event management process of events across a range of sectors, including charity fundraising events.

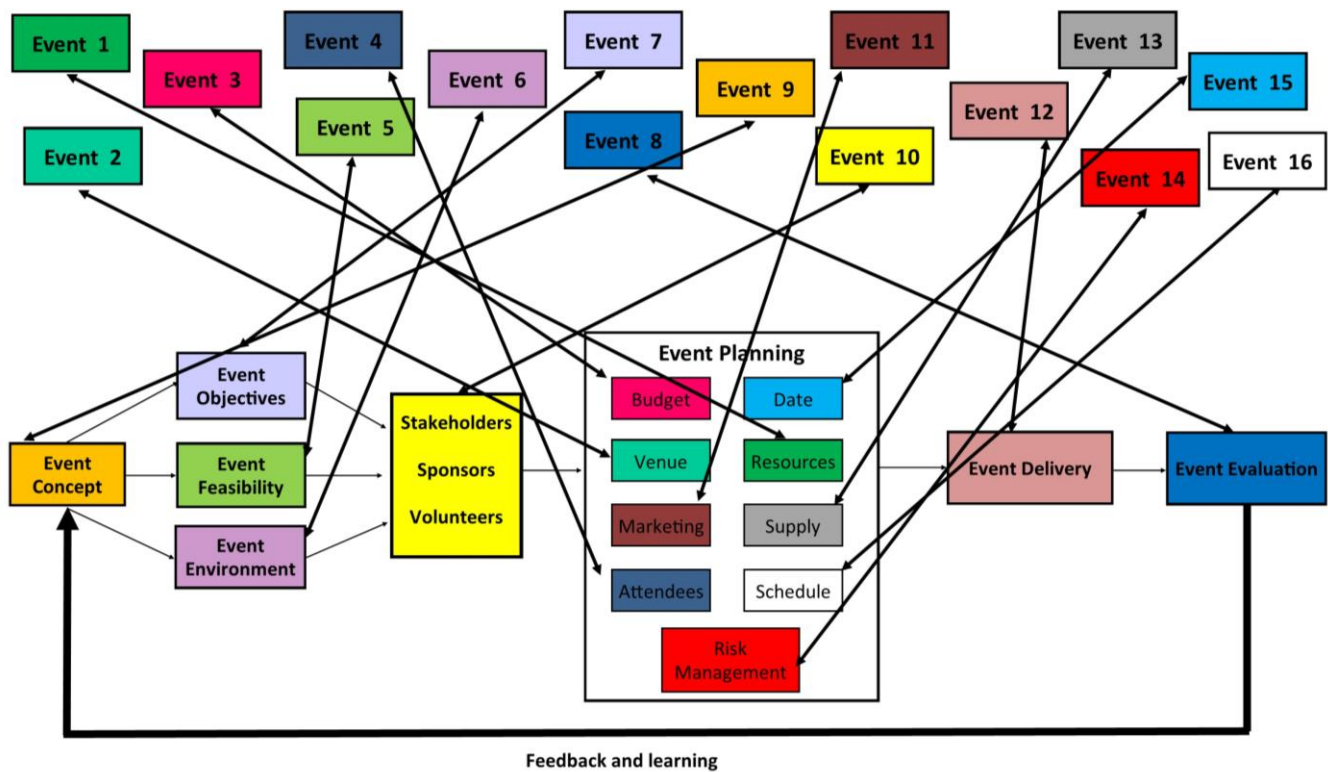


Figure 8.81 Charity Fundraising Multi-Event Management Process, Brown (2017)

The conceptual charity fundraising event management process model was therefore adapted (figure 8.81) to incorporate the multiplicity of events as reflected as a reality of managing charity fundraising events. Similar to the conceptual multi-event management process model developed out of the survey findings, this charity fundraising multi-event management process utilises different colours to represent different events at differing stages of activity within the overall event process. This multi-event charity fundraising process model is designed to be representative of the practice of a charity fundraising event professional as demonstrated in the interview findings. The model has been adapted to demonstrate the complexity of charity fundraising event practice (Cox, 2017). The conceptual charity fundraising multi-event management process model represents additional context to the knowledge, practice and understanding of how charity fundraising events are managed. The findings from the interviews and surveys support this multi-event perceptive and presents a solution to a gap in the current literature in regards to this multiplicity of events management processes and practices.

The findings also demonstrated that the Charity Event Typology that was proposed in chapter 3 is also an accurate representation of the categories within which charity events are delivered (Wendroff, 1999; Passingham, 1995; Bates et al, 2000; Weinstein & Barden, 2017; Cox, 2017). The size, scale and scope of the types of events being undertaken by the charity fundraising event professionals were reflected within all the charity event professional interviews. The four core categories of volunteer events, third party events, collaborative events and organisational events emerged from the interviews. This represents a new perspective of charity fundraising events, again reinforcing the complexity of managing high volumes of events in conjunction with differing stakeholder needs and expectations. These typologies again reflect a CoP approach as these interview responses represent a common theme, traits, characteristics and practice within charity fundraising events (Amin & Roberts, 2006; Wenger, 1998).

From a charity fundraising event planning perspective a theme concerning 'seasonality' also surfaced. This seasonality clearly promoted that there are key periods, and months of the year when more intense event activity is undertaken, either as planning phases or delivery phases. The academic literature, however, only reflects seasonality from a tourist season perspective (Getz, 2005; Van der Wagen 2007a; Van der Wagen & White, 2010; Ziakas, 2014). The literature therefore needs to reflect that event professionals and organisations, in particular charities and charity event professionals, have clear 'seasons' of activity, which will differ depending upon the type of organisation and sector. This represents new insight into working practices within the events and charity event sector and is an aspect that is not overly explored within the current academic literature, other than from a tourism perspective (Getz & Page, 2016).

Growing use of Third Party events

Another clear theme that is emerging from the interview findings in the growth of charities using third party events as a fundraising tool (Bates et al, 2000; Dowson & Bassett, 2015; Goodwin et al, 2017; Sargeant & Shang, 2017). This is also reflected and supported by the charity economic data, with a growing number of charities specifically reporting on the use of mass participation and third party events for fundraising. It was also outlined within the interview findings that the majority of charity event professionals work with these third party events and event organisations as they represent excellent returns on investment and reduce workloads for the charity event professional. These findings are partly reflected in recent charity event industry reports which reflect this changing trend and noting that "since 2007, the number of fundraising events has

increased sevenfold [700%] and participant numbers have doubled. In the UK in particular, 2013 saw an 8% rise in event participation” (The Event Fundraising Monitor, 2013, pg 2).

The interview findings are supported by charity industry reports which highlights the growing trend in mass participation and third party events (Active Network, 2013; IoF & Blackbaud, 2015). For example in 2012 it is outlined that over 8,000 charity cycling events took place raising over £17million, that Triathlons increased in number and popularity, with over 900 in the UK alone in 2012, and a surge in endurance or challenge events, such as Tough Mudder, with more than a million participants taking part in these type of events in 2012 (Active Network, 2013). JustGiving (2017) outline that since 2001 more than 21 million people have helped raise more than £3.26 billion for over 12,000 charities in 164 countries, with many of these individuals participating in mass participation events.

The IoF and Blackbaud (2015, pg 6) also outlined the “continuing popularity of event fundraising and the opportunities it presents” for the charities. The data also revealed that 84% of charities “have seen income from events rising or staying the same” (IoF & Blackbaud, 2015, pg 6) which demonstrates the economic value that events are playing in the charity fundraising strategy. By engaging with third party events the charity fundraising event professionals are making a strategic choice (Sharples et al, 2014). The rise in popularity of these events in the last ten years is unprecedented and it presents an opportunity for charities to capitalise on these type of events, to raise funds and increase brand or cause awareness (Cox, 2017; Goodwin et al, 2017).

The fact that so many of the charities are utilising this third party event approach also demonstrates a common shared practice and characteristic within the charity fundraising event sector, and as such is in keeping with CoP (Wenger, 1998; Wenger et al, 2002). The only potential issue facing charities is the new Charities Act 2016 which provides stronger powers for the Charity Commission, and a requirements for charities to disclosure their fundraising processes and work with third party fundraising organisations (Etherington, 2017; Gov.uk, 2016; IoF, 2016). It is aimed to prevent any future charity failings from occurring but this could impact on charities ability to fundraise, particularly via event fundraising activities, if the reporting mechanisms become onerous and bureaucratic, reducing organisational effectiveness. This potential impact cannot be measured at present as the change in law has only recently come into effect. It would be a potentially interesting area of future research to explore if this change in the law has had any impact (positive or negative) on charity fundraising events and activities.

Charity fundraising events as a key marketing tool – The Donor Journey

The interview and survey findings indicate an increase in the use of events as a strategic marketing tool, with a notable increase in the number of events being managed and delivered in the last three years (Beech et al, 2014; Evans, 2015; Gerritsen & van Olderen, 2014; Sharples et al, 2014). This links to the industry reports and the continued economic growth of the event industry and sectors (BVEP, 2017; Cvent, 2015; Dowson & Bassett, 2015). Events have been frequently used by organisations as a strategic marketing tool to promote their brand and services (Gerritsen & van Olderen, 2014; Reic, 2017) but there is now a clear increase in their use from a charity perspective too (Goodwin et al, 2017). Charity fundraising events have witnessed a continued and rapid growth in the last 10 years (Active Network, 2013). This is due to increased public demand for more experiential charitable experiences, interest in mass participation events, and charities recognising opportunities to use events to generate brand awareness, raise funds and entice supporters onto the donor journey (Active Network, 2013; Cox, 2017; Goodwin et al, 2017; Sargeant & Shang, 2017; Weinstein & Barden, 2017).

As outlined in the literature, Cox (2017) posits that events are now being used by charities to identify potential donors or supporters for the charity. The rationale is to entice these donors to become long term supporters that ultimately results in a legacy donation (Cox, 2017; Sargeant & Shang, 2017). The IoF (2013) outlined that charity events are ‘cultivation events’ which are designed at “showcasing the work of the charity to convert prospects into donors” (pg 22). The majority of the current literature, however, discusses the recruitment of donors and supporters via more traditional methods such as door-to-door, online recruitment, media promotions, and direct targeting of high net-worth individuals (Anheier, 2014; Sargeant & Shang, 2017; Weinstein & Barden, 2017). The literature only touches upon events as a recruitment tool (Barker, et al, 2011; Cox, 2017; Goodwin et al, 2017) and it is predominately the charity professional bodies which highlight the potential for events to increase supporters and link these to a donor journey (Blackbaud, 2015, 2016; IoF, 2013).

The economic data findings also highlighted some potential trends. When analysing the annual reports and accounts a pattern emerged in the type of charities that utilised fundraising events. Charities that were connected to investments and grants, such as housing or health trusts and arts organisations, do not utilise events as an income stream (Charity Financials, 2017, 2018). Charities that are connected to children’s welfare, health services and research, and military care, were more likely to use events to fundraise and promote the charities brand and mission. Animal

charities were an anomaly in that they predominately relied on regular giving and legacies as their main income stream. Therefore the type of charity has a potential influence on whether events are utilised as part of its marketing and fundraising strategy.

The interview findings clearly indicate that charity fundraising events are now being utilised by many charities as a strategic marketing tool, to raise brand awareness and also to connect with new supporters (Cox, 2017; Goodwin et al, 2017; Webber, 2004). Eight of those interviewed directly commented on the specific use of events as way to connect supporters onto a donor journey, and eleven also mentioned the use of events in generating brand awareness. With over 167,000 charities in the UK (Charity Commission, 2017b) it is an incredibly crowded market place and charities need to work exceptionally hard to connect with potential supporters.

Events are now appearing to be that contact point (Cox, 2017). The economic impact that these charity fundraising events have are starting to be reported by the industry (Charity Financials, 2017, 2018; Sargeant & Shang, 2017). Therefore charity fundraising events play three critical roles. Firstly in creating an experiential brand touch point for new and existing donors and supporters (Cox, 2017; Goodwin et al, 2017). Secondly for generating funds and creating a return on investment (Cox, 2017; Webber, 2004). And finally for developing a donor journey, resulting in regular giving and legacy donations (Cox, 2017; Sargeant & Shang, 2017).

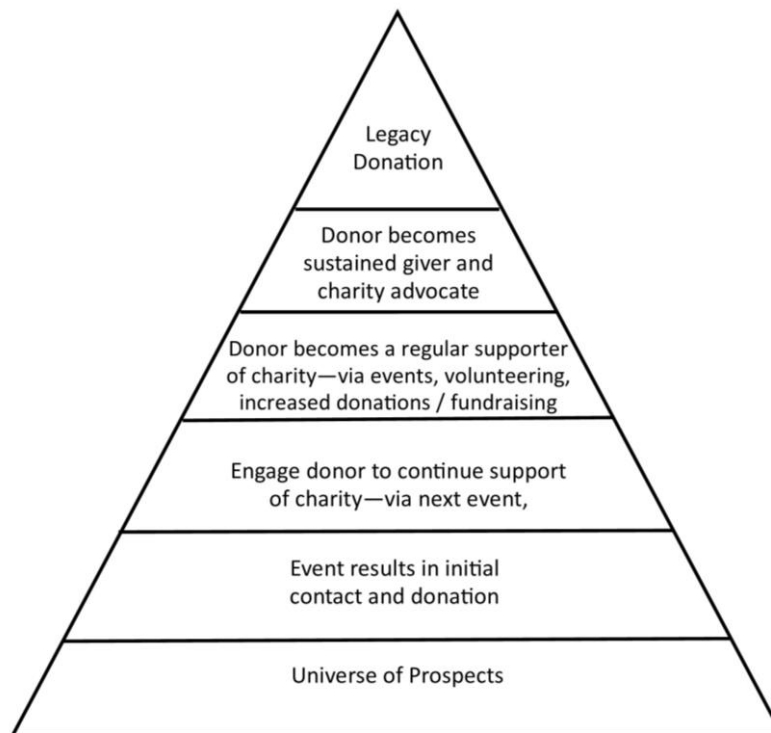


Figure 8.82 The Donor Journey Pyramid, adapted from Sargeant & Shang (2017, pg 411)

These findings also link with the 'Closing the Loop' report (IoF & Blackbaud, 2015) which noted that over 83% of event fundraising participants would attend or participate in another event for the charity, and that 92% would continue to support the charity in other ways (such as volunteering or regular giving). This report in context to the research findings demonstrate clearly the benefit that charity fundraising events play in converting supporters onto the donor journey (Barker et al, 2011; Cox, 2017). Figure 8.82 is adapted from Sargeant and Shang's (2017) 'Donor Pyramid' to factor in the use of events creating a new pathway onto the donor journey. The model illustrates how supporters are initially engaged with a charity via an initial event experience. Through communication and positive encouragement post event the supporter moves up the pyramid, and continues to engage in increasingly more supportive ways, resulting in a legacy (Cox, 2017; Sargeant & Shang, 2017).

The growing practice of utilising charity fundraising events across the charity sector again demonstrates a CoP approach and sector characteristic (Wenger, 1998). Charity fundraising event professionals along with the organisation are recognising the strategic potential that these events play and therefore they are increasing in numbers and quality (Active Network, 2013; Cox, 2017; IoF 2013). The potential future difficulties, as outlined previously, is whether the new Charities Act 2016 has any adverse effects on the ability to deliver larger events, such as mass participation and challenge events, in conjunction with third party providers.

Charity Fundraising Events and their Economic Impact

The final theme emerging from all of the findings concerns the economic impact that charity fundraising events are now having. There is very clear data emerging from findings and also from current industry reports that support a growing economic impact of charity fundraising events. As outlined within the literature, Charity Financials (2017, 2018) examined the income streams of the top 100 UK charities in 2017 and again in 2018 and reported that events accounted for 2% of all income in 2017, and 2.4% of all income in 2018. If this 2% to 2.4% was applied across all charities this would provide a potential value for charity fundraising events of at least £1.46 billion annually to £1.75 billion annually. One of the objectives of the research was to examine this economic context in order to demonstrate that the economic value for charity fundraising events is potentially far more significant than this 2% to 2.4%.

As outlined in the 'Closing the Loop' report 84% of charities "have seen income from events rising or staying the same" (IoF & Blackbaud, 2015, pg 6). Most significantly the report also revealed that

charities are reporting that “events account for 25 – 50% of overall annual income” (IoF & Blackbaud, 2015, pg 6) and as a result there “67% are planning to do more events in future” (IoF & Blackbaud, 2015, pg 6). The findings within this research are also in keeping with the Closing the Loop report (2015) in that the majority of the charity event professionals perceived that events were also generating up to 50% (and more) of the organisations income. Whilst only an estimate it helped to provide some insight and perception on how economically significant events are for an organisation, particularly within the charity sector. The interview data provided robust information and examples where the majority of charity event professionals knew specifically the economic value of events, the targets set, the income received, and the required return on investment from their charity fundraising events.

The economic data that was also examined from the charity annual reports and financial reports also highlighted some key findings and themes. Firstly that charities are starting to explicitly enclose financial details of event fundraising activities. Secondly that over 99% of charities generate less than £10 million in annual income (Gov.uk, 2017). The findings clearly demonstrated that the smaller the charity (in terms of annual income) the more they utilised and relied on fundraising events in line with their reliance on fundraising as a whole (Heijden, 2013). The larger charities (with over £10 million annually) had a more diverse income generation approach but many also utilised events as part of this. In comparison those charities with an annual income under £10million demonstrated a growing trend of using events as a core fundraising strategy which generated as much as 25% of all the charities income.

The findings that emerged regarding income from fundraising events enabled the researcher to attribute a percentage of income to different charity groupings, based on size. For each year’s data that was analysed an overall percentage for income was attributed to charities with an income over £10 million, and a different percentage for charities with under £10million. This was because it was discovered that the difference in income from events for charities based on income over or under £10 million was markedly different. Charities with over £10 million income were recorded as generating approximately 4.6% on average from charity fundraising events. In contrast charities with under £10 million income were noted as generating approximately 28.3% on average from charity events, but this was also noted to be a declining figure. The findings are recorded in table 8.64.

| Charity Info | 2015/16 | 2014/15 | 2013/14 | 2012/13 | 2011/12 |
|--|---------------|---------------|---------------|----------------|---------------|
| Total value of Charities with over £10 million income (in £Billions) | 45.47 | 43.26 | 39.44 | 35.88 | 33.5 |
| Total value of Charities with under £10 million income (in £Billions) | 27.64 | 26.81 | 26.28 | 25.55 | 24.98 |
| Average % of event income based on Charities with over £10 Million income | 4.74% | 4.74% | 4.41% | 4.59% | 4.55% |
| Average % of event income based on Charities under £10 Million income | 22.32% | 24.56% | 28.36% | 34.34% | 31.96% |
| Total for events for charities over £10million | £2.16 Billion | £2.05 Billion | £1.74 Billion | £1.65 Billion | £1.52 Billion |
| Total for events for charities under £10million | £6.17 Billion | £6.58 Billion | £7.45 Billion | £8.77 Billion | £7.98 Billion |
| Grand Total | £8.32 Billion | £8.64 Billion | £9.19 Billion | £10.42 Billion | £9.51 Billion |
| Grand Total % | 11.38% | 12.33% | 13.98% | 16.96% | 16.26% |

Table 8.64 Estimating the Economic Value of Charity Events

In terms of the overall findings, it can be argued that a conservative economic value of 10% can be applied for event fundraising activity across the charity sector as posited from the findings outlined in chapter 5. This therefore provides an annual economic impact of £5.8 billion in 2011/12, £6.14billion for 2012/13, 6.6billion in 2013/14, £7billion for 2014/15, and £7.3billion for 2015/16. This highlights a growth year on year, in line with the growth of the sector, and in line with the actual real term increase year on year for event income recorded from £662 million to over £810 million for the charities examined. These findings are also supported by the survey and interview findings which expressed a positive array of economic impacts for charity fundraising events. Therefore the proposition of attributing a conservative 10% economic value for fundraising events can be considered as representative of the charity sector.

The clear assumption that can be made from the economic data that has been presented is that events and event fundraising are a key income stream for charities (Cox, 2017; Webber, 2004), with two-thirds of those examined undertaking a variety of event activity. This is also in keeping with the perceptions and comments made within the surveys and interviews. If this value of £7.3 billion for charity fundraising events is included within an amended calculation for the event industry and sectors then there is a significant change in the overall economic value of the events industry. Utilising the data compiled by BVEP (2017) and incorporating amended valuations for Conferences and Meetings, and Music events (based on the UKCAMS report, 2015, and UK Music report, 2015), as well as including the additional event sectors of Wedding Events and Event Education, there is a more diverse and more economically valuable event industry emerging. Table

8.65 outlines this new economic data, and values the event industry at £62.43 billion from the £41.4 billion as originally promoted by BVEP (2017), a difference of over £21.03 billion.

| Sector | Economic Value |
|--|-----------------------|
| <i>Conferences and meetings</i> | <i>£21.6 billion</i> |
| Exhibitions and trade shows | £11.0 billion |
| <i>Charity Fundraising Events</i> | <i>£7.3 billion</i> |
| <i>Wedding Events</i> | <i>£10.03 billion</i> |
| <i>Music Events</i> | <i>£3.1 billion</i> |
| Sports Events | £2.3 billion |
| Global Exhibitions by UK Organisers | £2 billion |
| Incentive Travel | £1.2 billion |
| Festivals and cultural events | £1.1 billion |
| Corporate hospitality and Corporate Events | £1.2 billion |
| Outdoor events | £1.1 billion |
| <i>Event Education</i> | <i>£0.5 billion</i> |
| Total | £62.43 billion |

Table 8.65 Value of the Event Industry, adapted from Opportunities for Global Growth in Britain's Events Sector, BVEP (2017).

What these findings demonstrate is that the event industry is more economically valuable than previously outlined. Whilst sectors such as weddings and event education only represent estimates based on current industry data, they again aid in demonstrating that there are aspects of the event industry which is currently overlooked, particularly from an academic perspective. The charity fundraising event economic impact data, however, has been developed from a far more robust methodology and is a reflection of the all of the findings. The impact from an academic and industry perspective of this new charity fundraising event economic value is that events management as a whole needs to recontextualise its perception of charity fundraising events. Currently there is a perception that charity fundraising events are a relatively minor consideration and potentially amateurish due to the reliance on volunteers to manage and deliver these events. The reality, as supported within the research findings, is of a highly sophisticated sector with clear event management processes and techniques in order to raise funds, brand awareness and generate long term donors and supporters (Cox, 2017; Dale, 2017; Goodwin et al, 2017; Webber, 2004).

Summary

The research findings have demonstrated some new trends and themes which have positive implications for both the academic literature and event industry, and in particular regarding charity fundraising events. The findings establish that charity fundraising events are a credible and economically valuable sector within the events industry, with unique modes, patterns and methods of practice. There is explicit evidence that the event industry operates in keeping with community of practice principles and methods (Wenger, 1998). This includes the academic development of the event literature and knowledge as well as event industry interaction and enhancement of shared practice and standards (Comunian, 2015; Cox, 2004; Kimble & Hildreth, 2005; Silvers, 2012; Wenger et al, 2002). One of the fundamentally significant discoveries was the multi-event process that 99% of event professionals undertake, a substantial contribution to the academic literature which is currently not reflected. Furthermore the unique charity fundraising event management process emerged from the interview findings, again representing new knowledge of the practice of events.

There also emerged specific insight into volunteering approaches within charity fundraising events, which is linked to the perceived gender differences that are also evident and potentially unique to the event sector (Dale, 2017). From a charity perspective the typology of charity events was established as being an accurate representation of the charity fundraising events sector. Additionally a clear theme emerged concerning the growing use and reliance on third party events and event organisations was demonstrated as being a particular strategic approach for charity event fundraising (Bates et al, 2000; Dowson & Bassett, 2015; Goodwin et al, 2017; Hendriks & Peelen, 2012; Hyde et al, 2016; Mirehie et al, 2017).

Similarly the findings revealed that the economic value for charity fundraising events is significant and can be considered in the £ billions annually, with an estimated value of £7.3 billion posited for 2015/16. Whilst this value aids in providing a new overall economic value for the event industry, it is the use of charity fundraising events to attract supporters and donors on the donor journey which was the most notable finding. Charity fundraising events are being utilised by charities as a strategic marketing tool, to raise funds, increase brand awareness, and to connect long term with supporters and donors (Cox, 2017; Webber, 2004).

The research question and objectives are directed to exploring, examining and recontextualising the scale, scope and event management processes and practices within the industry and specifically charity fundraising events. Overall the findings emerging from the research undertaken have aided in delivering on these objectives and in contributing new concepts, ideas and knowledge in context to the field of events management.

Chapter 9 - Conclusions & Recommendations

Introduction

In all research it is imperative to review and reflect on the outcomes of the research process alongside the findings that have emerged in conjunction with the objectives of the research and methodology employed (Brunt et al, 2017; Durbarry, 2018; Flick, 2015; Fox et al, 2014; Saunders et al, 2012). A review of the research outcomes aid in identifying any gaps in the literature and the contributions to knowledge that this research presents. It is also essential to review the overall themes and concepts emerging from the research findings and discussion as well as any issues, limitations and opportunities for future research which have emerged. Finally reviewing the research question and objectives is fundamental in demonstrating to what extent these have been achieved (Brunt et al, 2017; Durbarry, 2018).

The research question developed examined the charity fundraising events environment and was designed to examine how the landscapes of charity fundraising event management processes, contexts and 'communities' are currently perceived and changing in the United Kingdom. The overall aim was to investigate and recontextualise the event phenomena with a particular focus on history, scale, communities and charities. The literature review and research findings has facilitated in developing new concepts as well as identifying gaps in the current academic literature.

Gaps in the Literature

The overall aim of the research was to investigate and recontextualise the event phenomena with a particular focus on history, scale, communities and charities. The research was primarily focussed on examining charity event fundraising within the charity sector, and how this has developed (historical context) and will potentially continue to evolve. Furthermore it examined the economic impact of charity fundraising events in order to demonstrate its potential economic value in context to other event sectors. As outlined within the literature and research findings the charity sector has changed significantly over the last 20 years and faces some more significant changes in the coming years due to issues that have affected the sector (Driscoll, 2017; Etherington, 2017; Etherington Report, 2015; Fries, 2017; McGregor-Lowndes & Wyatt, 2017; PACAC Report – The 2015 Charity Fundraising Controversy, 2016). Professionalism has increased dramatically within the charity sector over the last 20 years due to its strict governance, legislative requirements and sector reviews that have occurred (Bromley, 2001; Harris & Bridgen, 2007; McGregor-Lowndes & Wyatt, 2017; Sargeant & Jay, 2014). An aspect of this professionalism is the

utilisation of events as both a fundraising tool and more importantly as a way of engaging stakeholders with the charity, its brand, its values, and enabling these stakeholders to embark upon a donor journey that has a long term return on investment (Cox, 2017; Sargeant & Shang, 2017; Webber, 2004). This was particularly evident from the research findings that examined the economic data which demonstrated a significant financial impact of charity fundraising events, as well as the sophisticated processes and management of these events that emerged from the interviews findings. Through the overall research process several gaps in the current academic literature for events management have been exposed.

The first and most significant gap in the literature concerns charity fundraising events and their role within the overall events industry. There is relatively little discussion or inclusion of charity fundraising events within the current and growing portfolio of event management specific texts or event management journals. Any outline of the role of charity fundraising events is purely reserved to specialist texts and journal articles that are primarily linked to charity, not for profit sector or the voluntary academic sector. There is some limited recognition of how charity events fit in the overall typology, with Getz (2007) referring to them as 'cause related events', Van der Wagen (2007a) describing them as 'fundraising', and Silvers (2012) as 'cause related and fundraising'. Several authors include charitable events within a more general context, highlighting that they are 'Business' or 'Organisational' events (Getz, 1997; Shone & Parry, 2013). Beyond this, however, there is no exploration as to what quantifies fundraising or charitable events, no value espoused from a social, cultural or economic impact perspective, and no understanding of how they are managed or developed, unlike other sectors within the event industry. By examining the potential economic impact (chapter 5) that charity fundraising events have it exposes that a significant event sector is being overlooked and warrants more detailed exploration and explanation from an events and charity events context. By utilising an economic impact review it aids in demonstrating the value (both financial and social) that these charity fundraising events play. It is perhaps a cynical perspective to take, but in order for charity fundraising events to be appreciated this is best achieved via an economic impact review in the first instance.

The academic literature that exists concerning charity fundraising events focusses primarily on how these events are a catalyst for developing a connection to a cause as well as engaging with volunteers on these events (Cox, 2017; Goodwin et al, 2017; Lyes et al, 2016; Mirehie et al, 2017; Passingham, 1995). There is very little currently written or developed that outlines the process by which these charity fundraising events are managed. Whilst the overall event management

process models (chapter 3) can be adapted to fit any event context or sector, there is scope to examine charity fundraising events specifically due to the particular nuances that exist in this sector. The findings of the interview research revealed very specific event management processes that appear unique to the charity sector, with a particular focus on stakeholders, sponsors and volunteers emerging (Beech et al, 2014; Bladen et al, 2018; Mathews, 2016; Nolan, 2018). The impact of the research has demonstrated that not only is there a significant economic impact of charity fundraising events but also a unique event management process. Whilst this research aids in bridging this gap it is in effect still only a starting point and further research and opportunities now exist to develop this. Similarly whilst the event industry and event sectors are categorised within the range of event typology models there is also a case for including a specific charity fundraising event typology, as developed within this research. This is due to the complex nature within which charity fundraising events operate and the stakeholders they work with to develop and deliver these events. The charity event typology proposed is supported by the current academic literature (Bates et al, 2000; Cox, 2017; Goodwin et al, 2017; IoF, 2017c; Lyes et al, 2016; Passingham, 1995; Weinstein & Barden, 2017; Wendroff, 1999) and from the interviews findings in particular, as well as information presented in the majority of the charity annual reports on event fundraising activities (Charity Financials, 2017, 2018).

The charity event fundraising economic data that emerged from the findings also highlights another potential gap in the academic literature and industry reports. The findings of this research demonstrated clearly that charity fundraising events can be estimated to be approximately £8.32 billion for 2015/16. Furthermore a proposed conservative estimate of 10% of all charity income annually could be attributed to charity fundraising events, worth £7.3 billion. Reports such as those by BVEP (2010, 2014, 2017) are regularly utilised in the event academic literature to highlight the estimated economic values of key sectors within the events industry, such as conferences, exhibitions, music events, festivals and corporate events (among others). As these sectors are deemed to have the most economic value and impact their importance is also heightened within the industry and academic literature as a result (Dowson & Bassett, 2015; Mair & Whitford, 2013; Mules & McDonald, 1994; Ramchandani & Coleman, 2012). The event sectors that are included must not be deemed as an exhaustive list as there are clear event sectors that are currently overlooked within this data, such as charity fundraising events.

The event sectors that are not reflected within this data appear to lose out in terms of profile and academic recognition. Charity fundraising events are one of those sectors that is currently missing

from the data, and as such this is a potential reason why it is also overlooked from an academic perspective as well. Another good example of a high profile event sector that has also been overlooked in a similar way is that of the wedding sector. It is widely reported to be worth over £10 billion annually in the UK alone and potentially more than \$60 billion in the USA and China (Daniels & Loveless, 2013; Dowson & Bassett, 2015). Despite this staggering economic value, weddings are not included within reports such as those produced by BVEP (2010, 2014, 2017), or research undertaken by academics, and as a result is similarly overlooked in the academic literature too (Horne, & Manzenreiter, 2004; Mules & McDonald, 1994). This demonstrates a link between a sectors perceived economic value and its importance in both the industry and academic literature. By failing to examine all relevant sectors within the events industry it is considerably undermining its economic value and impact. Hopefully by presenting evidence for the economic impact of charity fundraising events this will aid in positively exposing the charity event sector.

A third gap in the academic literature concerned how the event management process and the academic models are represented. There are currently at least twenty-two models that are outlined within the literature (chapter 3). Whilst there are clear commonalities between these models and processes, in terms of how events are developed and delivered and the stages they follow, there are also significant differences. It is some of these differences that present issues and concerns when using these to educate future event professionals. For instance there is a clear case that all event management processes are cyclical in nature, with an evaluation stage being critical to feeding into the start point of the next event (Dowson & Bassett, 2015; Getz, 2018; Nolan, 2018). Whilst several of the models represent this (O'Toole, 1998; Salem et al, 2004; Silvers, 2013c; Tum et al, 2006; Watt, 1998) many do not. From the interview research findings there was an overwhelming theme emerging from the data which demonstrates that evaluation is used as both an end and start point for an event process (Silvers, 2013c; Tum et al, 2006; Watt, 1998). It is critical therefore that any academic event management processes models accurately portray the way in which event professionals operate within industry. This was in part the rationale for the development of the conceptual event management process model (chapter 3).

A particular and unique approach that emerged from the charity event professional interviews is the fact that charity fundraising events need to gain support from stakeholders, volunteers and sponsors early in the event process to ensure the event is feasible (Bladen et al, 2018; Emery, 2003; Ferdinand & Kitchin, 2012; Masterman, 2003; Shone & Parry 2013). These findings led to the

conceptual event management process model being adapted further to factor in this unique approach to managing charity fundraising events (chapter 7). Another highly significant aspect of event management planning that is also not reflected with the academic literature is that events are not a singular event management process but actually a multiple event management process. There was overwhelming evidence from the survey and interview findings (and supported by event industry reports) that event professionals are actually managing multiple events simultaneously which are all at different stages of delivery. This evidence was reflected within both the overall event industry findings emerging from the survey (chapter 6) as well as for charity event fundraising (chapter 7).

These findings support the first objective of this research which was focussed on investigating and recontextualising event management processes as a complex multi-layered event process rather than the serial and linear representation typical within the current literature. The research findings demonstrated that this is indeed an accurate perspective of the practice of events. Furthermore it led to an additional adaptation to the conceptual event management process model in order to capture and convey the multiplicity of events management, and the complexity which comes with it. This was also reflected from the charity event fundraising perspective with a final adaptation of the conceptual model to reflect this multiplicity of events within the charity event fundraising sector. The implication of these findings is that the event management process models need to be reconfigured within the literature to demonstrate this multiplicity. Furthermore the notion of event portfolios also need to be amended to include the individual event professional's perspective as well as the current host community perspective (Ziakas, 2014).

A final gap in the literature that has been exposed is in demonstrating that the field of events management practice, charity event fundraising, and academic development can be clearly viewed as being characteristic of a community of practice. The events industry as a whole, as well as its numerous sectors are examples of CoP in action, where knowledge, ideas, concepts, and enhancement of practice is shared and developed (Comunian, 2015; Cox, 2004; Kimble & Hildreth, 2005; Silvers, 2012; Wenger et al, 2002). From the survey and interview findings there is a distinct interest and commitment evident in the event 'domains' and how the event professionals actively engage within these communities and each other (Snyder & Briggs, 2003; Wenger-Trayner, 2015). As Kimble & Hildreth (2005) comment CoPs "are groups of people bound together by a common purpose" (pp103) and there is clear purpose, shared ideology and practice within the event industry, charity event fundraising, event literature, and development of event education and

profession (Bladen & Kennell, 2014; Getz, 2007; Ryan, 2016b; Stadler et al, 2014). Additionally the research findings identified traits and characteristics that were shared across the event industry and within charity event fundraising. These traits and characteristics, such as perceptions of identity, modes of working, artefacts used, and engagement with others for learning and development, were evident across all sectors and differing organisations. The fact that these characteristics were evident across the sectors and organisations demonstrates that these underlying values, ideologies and practices are shared by event professionals, and as such supports the concept of events management being a community of practice (Amin & Roberts, 2006; Cox, 2004; Kimble & Hildreth, 2005; Silvers, 2012; Wenger et al, 2002).

A final aspect emerging from the research address a continued contribution of the academic literature, as opposed to a specific gap in the literature. This contribution concerns the historical context from which events have developed over the past 5,000 years (and longer). Whilst the historical context of events management does receive academic acknowledgement this is essential and often limited in scope with a short synopsis of how events are historically linked to religious festivals and social and leisure activities (Bowdin et al, 2011; Ferdinand & Kitchin, 2012, 2017; Getz & Page, 2016; Korstanje, 2009). Whilst many of the leading academics do acknowledge the importance and significance of the historical context of events (Bowdin et al, 2011; Bladen et al, 2018; Ferdinand & Kitchin, 2017; Foley et al, 2012; Theodoraki, 2007; Raj et al, 2017; Wunsch, 2008) very few provide more than a short and selective overview of this historical development and potential importance.

The few academics that do examine the historical context for events are adding to the depth and understanding of how and why events are evolving and developing, and the importance of events as a social phenomenon (deLisle, 2014; Pernecky & Moufakkir, 2015, Shone & Parry, 2013). There is currently only one event academic journal article (Korstanje, 2009) that examines the role of events in an historical context but this specifically examines the Roman influence rather than a more holistic view. By examining a more holistic review of the historical event contexts it become clear how one civilisation has influenced another and how much religion and politics in particular played, and still plays, in the development of events (Bowdin et al, 20011; Ferdinand & Kitchin, 2017; Korstanje, 2009; Raj et al, 2017; Shone & Parry, 2013). As outlined within the literature of this research (chapter 2) many modern day events either stem directly from ancient beginnings or have clear similarities to these historical activities, pastimes, rituals or festivals (Haynes, 2012). The historical context is especially important in appreciating and understanding the development

of charity fundraising events, which is currently overlooked within the event literature. The review provided within the literature of this research aids in addressing this minor gap in the historical context of the charity event literature.

Review of Methodology

The research paradigm that was undertaken within this research was an interpretive perspective and utilised an inductive stance. This enabled the research to examine various event management contexts being explored which has enabled new ideas, concepts, themes and theory to emerge from the findings (Bryman, 2016; Saunders et al, 2012; Veal & Burton, 2014). The interpretive approach also aided in a mixed method approach being taken, which included in-depth interviews, industry surveys, and review of economic data (Brunt et al, 2017; Kolb, 2008). The mixed-methods strategy allowed different perspectives to be examined, explored and analysed, and also aided in developing clear links between the emerging themes across the differing methods. The themes and links that emerged across the three methods also added to the overall validity of the findings (Brunt et al, 2017; Durbarry, 2018; Bernard, 2013; Crowther et al, 2015; Hart, 2005; Perri & Bellamy, 2012). Utilising a mixed method approach was also fairly unique in event research context, with approximately only 15% of all event management research currently taking this approach (Crowther et al, 2015). Similarly the interpretive and inductive stance taken is a significantly different approach in context with the majority of current event research being undertaken, which is predominately positivistic (Crowther et al, 2015).

From an analysis perspective the approaches taken were effective overall. The economic data was effectively recorded within a series of Microsoft Excel spreadsheets and formulas employed to analyse and interpret the data. This aided in providing clear data, economic and statistical information as well as trends to emerge, especially as five years' worth of data was examined and analysed. One aspect of data that was not examined, but could be included in future research, is the cost ratio of generating event income, as this could demonstrate more clearly the level of strategic importance and value that event fundraising can add. According to Fundratio reports (IoF, 2017d; Webber, 2004) events offer a value of £2.5 raised for every £1 spent but this is based on very small samples (80% smaller than this research) and therefore a more accurate enquiry is needed. The surveys were a very useful mechanism for capturing key data in a predominately quantitative approach and aiding in providing insight and trends within the event industry and charity event fundraising. The findings emerging from the survey data also mirrored and supported aspects of the findings in the other two research methods employed, such as the

multiplicity of events, pressures in the event industry and economic impacts of events. This survey data would benefit from a higher response rate, however, as this would increase range and scope of the overall findings as well as by sub-sector. Despite the response rate of 215 participants the validity and reliability of the findings was demonstrated to be accurate through the employment of a confidence interval which was calculated based on a 95% confidence level, with all findings being proven to be within the acceptable range outlined.

Finally the semi-structured interviews were analysed using template analysis and thematic coding from the transcripts that were created from each interview (King & Brooks, 2017; Kumar, 2014; Silverman, 2014; Veal & Burton, 2014). Whilst employing template analysis and thematic coding was a time-consuming activity, it did enable the researcher to analyse and cross examine each question in detail. Template analysis was preferred to utilising software such as NVivo, and some of the drawbacks of this software. Disadvantages of using NVivo included an inability to review the entire transcript once it has been uploaded and coded on the software; the NVivo process is less immersive than desired by the researcher; there is a potential to overlook themes; and the software creates a barrier and disconnect from the researcher and the data (Brunt et al, 2017). By using template analysis for the data analysis it enabled the researcher to more closely scrutinise and determine the themes emerging and code these accordingly (Brunt et al, 2017; Jones et al, 2013; King & Brooks, 2017; King & Horrocks, 2010).

The interview transcripts were analysed for key words, terms, concepts, activities and trends that were evident either explicitly or implicitly. This then allowed the researcher to develop and code these into the themes that were emerging from the data of each interview individually as well as a collective response (King, 2004; King & Brooks, 2017; Kumar, 2014). The data, codes and themes emerging from the transcripts was recorded and documented using Microsoft Excel for each question, therefore enabling the researcher to produce graphs and data linked to these themes (King & Brooks, 2017). It also enabled the researcher to pick out key insights via vignettes into charity event fundraising processes and practices that individual interviewees outlined that aid in highlighting particular ideas, concepts and themes (King, 2012).

As a mixed method research approach was utilised for this research it enabled the researcher to examine the findings in conjunction with the findings of the survey data and economic charity data. This provided a more robust analytical perspective (triangulation of the data) as trends and themes emerged across the range of findings (Kumar, 2014; Saunders et al, 2012; Veal & Burton,

2014). In using triangulation it aided the researcher in viewing the research question and findings from the three different research method perspectives. It was found that the trends and themes within each of the three methods also emerged in the other methods employed. This demonstrates the validity of the overall findings, concepts and themes that have been explored and exposed as a result (Bernard, 2013; Brunt et al, 2017).

Summary of Findings – Economic Data

As outlined in the methodology the research approaches that were undertaken included reviewing charitable income data, a survey of event professionals and a series of in depth interviews with event professionals who specialise in the charity sector. The charitable income data entailed examining 120 charities and their annual reports over a five year period. This financial data and annual report narrative on fundraising activities was scrutinised to determine where the various income streams for the charity were originating from. The findings exposed a mixed approach to charity income generation which included donations (regular giving and collections), sales within shops, investments and interest on investments, legacies, and most importantly event fundraising activity (Cox, 2017; Sargeant & Jay, 2014; Sargeant & Shang, 2017; Schlegelmilch et al, 1997; Webber, 2004; Weinstein & Barden, 2017)

What was evident from the findings is that out of the 120 charities examined 50 or 42% provided specific data on income directly from 'fundraising events'. The fundraising events used by charities were outlined as being a mix of in-house events (i.e. coordinated and delivered by the charity), events run by volunteers or partners, and third party events (i.e. buying places at the London Marathon and similar challenge events). In addition to this 32 of the charities (27%) amalgamated their event and fundraising data resulting in the economic value of events for these charities to be estimated based on the explicit data within the accounts and the annual report narrative. What these findings demonstrated was that fundraising events are crucial to the majority of charities, even if the reporting and accounting of them differs.

From the remaining charities examined seven charities (6%) did not provide any clear data on their event fundraising activities within their accounts and instead regarded all income as 'donations', 'appeals' or 'community'. Despite this there was specific (and often significant examples) of event fundraising activities and monies raised within the annual report narrative. There was also an additional seven charities (7%) that provided no financial data within either the accounts or annual report (by way of examples) but outlined that events play a part in their fundraising strategy within the overall narrative of the annual report. An influential trend that also emerged from

these findings was that the smaller the charity (in terms of income) the more reliant they were on fundraising events.

Overall evidence was provided by 84 of the charities (70%) that they undertook event fundraising activities. When the data was analysed further an estimate of £8.32 billion was put forward as a potential figure for the value that charity fundraising events contributed in 2015/16. Furthermore a conservative estimated economic value of 10% of all income was posited as deriving from event fundraising activity annually within the charity sector (worth £7.3 billion for the same period).

There was noted a declining percentage economic value of income generated via event fundraising over the five years of data examined but evidence of monies generated actually increasing in real terms. The discrepancy between the two is due to the fact that whilst the amount being raised through fundraising events is increasing it is not as fast as the overall sector income is increasing, which in turn makes it appear to be declining. Overall the findings demonstrated that there is a significant economic value to charity fundraising events, which is currently overlooked within the academic literature and event industry reports.

Summary of Findings – Event Industry Survey

The survey was designed to capture a range of information from event professionals and their working practices. It was aimed to capture at least 150 responses and resulted in 215 valid responses being recorded. The findings from the survey highlighted some valuable information that supported current event industry research and event industry reports as well as adding additional insight connected to this research.

One of the first findings from the survey supported industry data regarding the numbers of women in the event industry (and also in event education). The findings showed that 76% of respondents were female compared to only 24% male. This was in keeping with previous industry surveys and findings, such as 'The Event Paycheck' survey (2015), where more than 68% were female (based on 15,000 responses). The Event Industry (and event education) has a predominately female bias, but this bias is not overly reported within the academic literature (Thomas, 2016; Walters, 2017). Similarly the findings showed that that 73.5% of respondents had a degree (or master's degree), which was again in keeping with industry research that highlighted that 75% of 3000 respondents had a degree qualification (Events Industry Salary Survey Middle East, 2015). These results reflect a growing trend in the event industry over the last 5 years in demanding that event professionals to have a degree level qualification (Ryan, 2016a; Thomas,

2016), and more specifically a demand for a degree in events management or related fields (such as Hospitality, Marketing, Business or Tourism). From the research findings it was outlined that 44% of the participants possessed an events management degree. These demands are also evident in the fact that the number of UK universities offering event management degrees has increased from one twenty years ago to 71 today (Ryan, 2016a; Ryan, 2016b; UCAS, 2017).

A critical question that was also examined concerned the number of events worked on annually and also simultaneously. A number of the survey questions were designed to give an overall context to the potential volume of events being coordinated annually and to demonstrate the complexity of managing multiple events concurrently. The rationale for these questions was due to the vast extent of the current academic literature not outlining that the majority of event professionals work on multiple events annually and simultaneously, but instead present a more simplistic view of managing events (Bowdin et al, 2011; Getz, 2005; Raj et al, 2013; Shone & Parry, 2013). The findings demonstrated that from an annual perspective it was found that only 1.4% of event professionals only work on one event per year. The remaining 98.6% of event professionals are outlined that they worked on multiple events annually, with 27% commenting they work on over 50 events per year. This means that there would be an overlap of events within the event management process, which is currently not shown or expressed in the academic literature or event management process models. These results and findings are also in keeping with previous research undertaken by Event Manager Blog (2014) and also by Cvent (2015) which also demonstrated that event professionals are planning and delivering multiple events annually, and with 25% also working on over 50 events annually. This represents new knowledge and event management concepts that have not previously been examined within the event management literature.

The findings in this research also examined the volume of events being worked on currently (something that previous event industry research did not examine). This is valuable as it adds additional insight into working practices and the potential multiplicity of event management planning. The data found that 88% of those responding worked on at least two events simultaneously, and 80% working on six or more simultaneously. When examining the data from an organisational context it was noted that 81% of charity fundraising event professionals were working on more than two events at any one time, and 48% on at least five events simultaneously. This adds invaluable data and context to the events industry as a whole and the charity event sector specifically. This means that event professionals are managing multiple events

simultaneously. This again represents new knowledge and event management concepts that have not previously been examined within the event management literature.

In line with the number of events being planned annually the survey findings also highlighted that 71% of the participants recorded that they had seen an increase in the number of events being planned and delivered over the last three years. Additionally 18% commented that they had stayed at the same volume, with only 11% of participants outlining they had seen a drop in the number of events. The increase in the volume of events is also supported by the industry reports (BVEP, 2010, 2014, 2017; Charity Financials, 2017, 2018) that demonstrate the growing economic value from events which is linked to the growing number of events being delivered annually (Active Network, 2013).

Another aspect of the survey findings that has been beneficial to the research concerned how the event professionals perceived the economic benefits and impact that events played in generating income for their organisation. The findings showed that 71% of the event professionals estimated that at least 10% of all income was directly linked to events. Furthermore 41% of these event professionals estimated that events generate more than 50% of the overall income for the organisation. When the responses from those working in the charity fundraising events sector were examined it again highlighted some key insights. 74% of charity fundraising events respondents estimated that events were worth between 11% and over 50% of all income generated, and 30% estimating that events were responsible for more than 50% of all income for the charity. This is in line with the data emerging from charity industry reports such as 'Closing the Loop' which reported that "events account for 25 – 50% of overall annual income" (IoF & Blackbaud, 2015, pg 6). The findings are also in line with the economic data findings emerging from this research with positions charity fundraising events as generating approximately 10% of all charity income. The findings are also significantly higher than the 2% and 2.4% of income generated from events as outlined by Charity Financials (2017, 2018). The economic impact of events is an indication of the importance that events now play from an economic perspective for organisations (Dowson & Bassett, 2015; Dwyer & Jago, 2012; Getz & Page, 2016; Shone and Parry, 2013; Tribe, 2016), and in particular for charities (Cox, 2017; Goodwin et al, 2017; Webber, 2004). This helps to also support the data that emerged regarding the economic results from the annual reports as previously outlined.

The last aspect of the survey data that was of note concerned links to event associations or professional bodies, and the attendance at event industry meetings, conferences and training events. Whilst only 23% of those surveyed confirmed that they belonged to either an event association or professional body, 83% of respondents confirmed that they attended at least one event annually in order to enhance knowledge and practice (Snyder & Briggs, 2003; Wenger-Trayner, 2015). So whilst membership of associations and professional bodies is notably low overall, the engagement within the event industry is significantly high, with 38% attending one educational event per year (on average), and 42% attending between two and twelve annually. These results help to demonstrate that there is a very active and engaged community of practice within the events industry, who are keen to share practice and enhance and develop knowledge (Agrifoglio, 2015; Amin & Roberts, 2006; Bertone et al, 2013; Smith et al, 2017; Wenger, 1998; Wenger, 2003; Wenger et al, 2002).

Summary of Findings – Charity Event Professional Interviews

The interviews were designed to explore deeper themes and concepts regarding charity fundraising events and in context to the research aim and objectives. There were 25 in-depth interviews conducted with charity event fundraising professionals which consisted of 17 semi-structured questions designed to provide the interviewee to respond freely and in detail on each question. The results have highlighted some key findings that support the research question and objectives.

One of the first significant findings concerns the type of events undertaken within the charity sector. A typology model (figure 9.83) was developed within this research from the information contained within charity and fundraising literature as well as from the charity annual reports, which outlined different approaches to fundraising event activities. The charity event professional interview responses aligned directly to this conceptual typology of charity events. The interview responses revealed that charities manage a broad portfolio of events which specifically includes Volunteer Events, Organisational Events (in-house events), Third Party Events and Collaborative Events (Cox, 2017; Goodwin et al, 2017; Hendriks & Peelen, 2012; Hyde et al, 2016; Mirehie et al, 2017; Sargeant & Jay, 2014; Sargeant & Shang, 2017; Weinstein & Barden, 2017; Wendroff, 1999). This is critical as it establishes that charity fundraising events are a far more complex system of interconnecting event fundraising approaches than the current literature presents. It also helps to highlight the importance of charity fundraising events from both an academic and industry perspective.

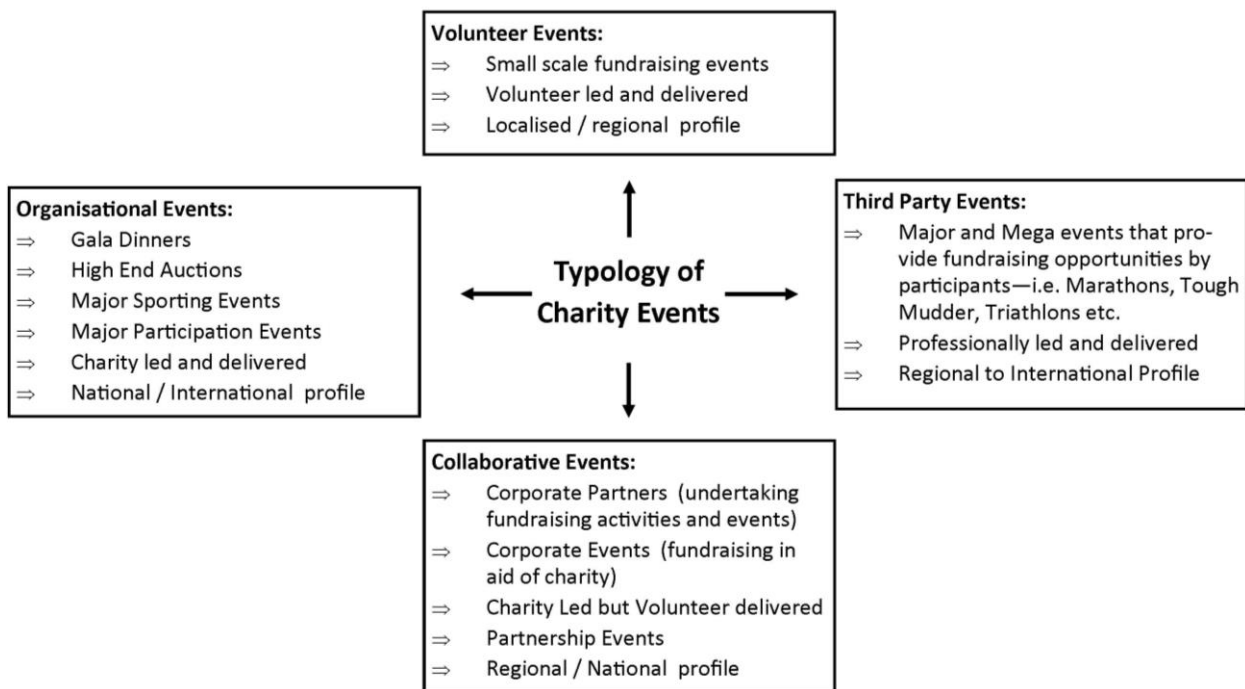


Figure 9.83 Typology of Charity Events, Brown (2017)

In keeping with the survey data the interviewees were also asked to outline the volume (number) of events that they worked on annually and simultaneously. As with the survey findings the interview results revealed charity event professionals were managing high volumes of events annually. The interview findings highlighted that 76% of charity event professionals' organisations delivered over 21 events annually, 64% delivered more the 50 events annually, 44% delivered more than 100 events annually. Most significantly, 24% noted that their organisation was delivering more than 200 events annually. Similarly the number of events being managed concurrently was also extremely high, in line with the survey data, with the vast majority of charity event professionals working on a minimum of three to as many as 25+ events at any one time. This data and findings demonstrates that the event management industry requires its professionals to multi-task and to manage multiple events simultaneously. As previously outlined this is currently not reflected in the academic literature which presents the event management process as a singular activity (Bowdin et al, 2011; Getz, 2005; Raj et al, 2013; Shone & Parry, 2013).

The charity event professional interviews also revealed that the charities depended heavily upon volunteers in order to deliver their own in-house events, as well as to support volunteers in running events on behalf of the charity (Bladen et al, 2018). Many of the charities noted that the volunteers were critical to event deliver and event success (Bladen et al, 2018; Goldblatt, 2011). The charities also outlined that the volunteers are predominately female but it depends upon the

event context, with male volunteers more likely to assist on sporting events, or in particular event roles (Anheier, 2014; Parent & Smith-Swan, 2013; Sargeant & Jay, 2014). Charities are utilising this demographic information to recruit volunteers to fundraising events and align clear roles to maximise the support and engagement of the volunteers (Anheier, 2014; Lockstone & Smith, 2009; Van der Wagen & White, 2015).

Another key finding is how charities are working with third party organisations and third party events as a part of their event strategy. Two key themes emerged from the interviews. Firstly charities are increasing the amount of third party events they are buying places at, as this is a cost effective way of maximising a return on investment, increasing brand awareness, and reducing internal event workloads (Cox, 2017; Goodwin et al, 2017; Hendriks & Peelen, 2012; Hyde et al, 2016; Mirehie et al, 2017). Secondly that mass participation events are being seen as a way to attract new supporters to the charity and onto the donor journey (Cox, 2017; Goodwin et al, 2017; Lyes et al, 2016; Mirehie et al, 2017; Passingham, 1995) and that the numbers and profile of these type of events is increasing each year (Active Network, 2013). These are a mix of in-house mass participation events that are managed and delivered by the charity or, as above, buying places at these events through third parties.

There was also a unanimous response from the charity fundraising event professionals that events are either a critical aspect of the charity's marketing strategy or was increasing in its importance (Beech et al, 2014; Evans, 2015; Gerritsen & van Olderen, 2014; Sharples et al, 2014). A number of additional themes emerging out of the interview data are also worth noting, such as events becoming a catalyst for brand awareness, for developing donor journeys, and the public desiring more experiential event experiences (Anheier, 2014; Cox, 2017; Goodwin et al, 2017; Lyes et al, 2016; Mirehie et al, 2017; Sargeant & Jay, 2014). In terms of this increasing trend of the importance that events are playing, this data is also evident within the economic analysis as outlined in chapter 5, where there is a clear increase in the amount raised through event fundraising activities year on year. This is also highlighted and supported by the narrative in many of the charity reports analysed. These findings therefore are demonstrating the growing importance and significant of charity fundraising events, both within the charity sector but also within the events industry as a whole.

In line with the research objectives the economic impact of charity fundraising events was examined. In line with the previous findings there was an estimated value emerging from the

interview responses. For example 74% of charity event professionals estimated that events were worth between 11% and over 50% of income, and 30% estimating that events were responsible for more than 50% of all income for the charity. This is in keeping with recent industry reports which also estimates that events are worth between 25% - 50% of all income (IoF & Blackbaud, 2015). Whilst only a small sample it did provide some very useful and potentially significant data that helped support the previous estimates that the income from events for charities could be estimated to be at least 10% of all their annual income. This is significantly higher than the 2% and 2.4% estimated by Charity Financials (2017, 2018) but this is due to different charities being examined, different methodologies employed within this research and 20% more charities examined and analysed. The research findings demonstrate that estimating the income events is a complex process, and this includes charity fundraising events (Crompton & McKay, 1997; Dwyer & Jago, 2012; Getz & Page, 2016; Holmes et al, 2015; Mules & McDonald, 1994; Raj et al, 2013; Shone & Parry, 2013). Several interviewees even commented that it was a complex process due to how events are classified or coded internally. Therefore until the charities start tracking and reporting their event fundraising – as they do for legacies, shop income, investments or donations – then the data will only be an estimate. Given the importance of charity fundraising events that the interviewees outlined as being critical for the organisation and stakeholder development (and donor journey) it may become an aspect of the reporting mechanism in the future. This will aid in demonstrating the value (economic and social) that events are now having from a charity perspective. Many charities already report event fundraising activity within their annual reports (and financial reports) but this is not a consistent approach across the charity sector.

The last aspect of the interview findings concerns the process used to plan, manage, deliver and evaluate events (Bladen et al, 2018; Getz, 2018; Tum et al, 2006). Whilst a number of the participants gave a very clear outline of the event process, the majority provided more of a snapshot and not necessarily in a succinct 'order'. Despite this there was an overall general theme that all the charity event professionals have a clear process that they undertake for planning, managing and delivering their events. This is supported within the responses to the documentation (artefacts) used for planning events (Nolan, 2018). There were some significant findings and areas of note that emerged from the interview data. Firstly the majority of charity event professionals commented that a key aspect in the early planning stage is to engage and secure sponsors, as these help to underwrite the cost of the event and make them more financially feasible (Emery, 2003; Ferdinand & Kitchin, 2017; Masterman, 2003). This is a significant trend as it highlights the importance that sponsorship plays in charity fundraising events in particular.

Similarly stakeholder and volunteers engagement is also seen as critical for charity fundraising events (Stokes, 2015; Tum et al, 2006). The stakeholders and volunteers, like sponsors, are imperative in enabling a charity fundraising event to proceed, as without this buy-in and support it is perceived (by the charity and charity event professionals) that the event is not viable (Bladen et al, 2018). Given that there are over 167,000 charities in the UK (Charity Commission, 2017b) and the growing volume of charity fundraising events, a charity cannot afford from either an economic, and more importantly public perception, of delivering poor quality or poorly supported events. This charity fundraising event management process is outlined in figure 9.84, which is an adaptation of the conceptual model developed within the literature to incorporate the particular requirements for sponsor, stakeholder and volunteer engagement.

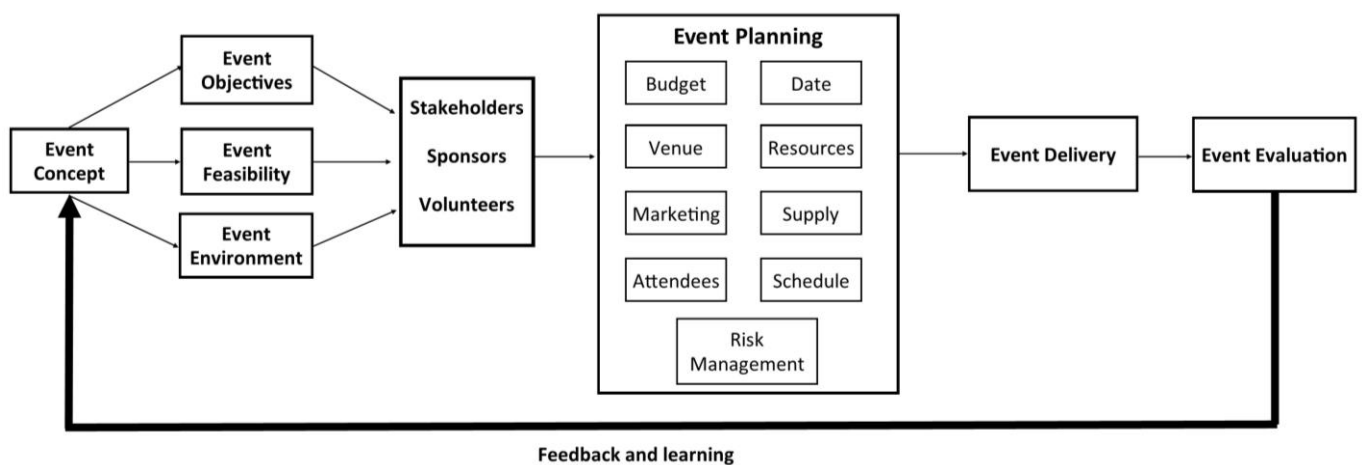


Figure 9.84 Charity Fundraising Event Management Process, Brown (2017).

Within the range of charity fundraising event professional interview responses there was an outline of core event process requirements, such as setting budgets, securing venues, developing marketing plans, creating event plans and timelines, setting objectives, event logistics, health and safety, event delivery and event evaluation (Getz, 2018; Nolan, 2018; O'Toole, 2011; Tum et al, 2006). All of these aspects are a standard aspect of an event management process and are also reflected in the event management process models within the literature (Bowdin et al, 2011; Getz, 2005; Salem et al, 2004; Watt, 1998). Both the survey and interview data outlined that event professionals are working on multiple events simultaneously, this was also true of charity event professionals. This has led to the development of new conceptual models to capture and portray this multi-event management process that is representative of the event industry as a whole, and a more specific adaptation that represents charity fundraising events. These will be outlined in due course.

Contribution to Knowledge

It is essential when undertaking any research to review any potential contributions to knowledge that have been made as a result. In regards to this research there are a number of areas that can be considered as a contribution to both the academic knowledge, academic literature and to the event industry and practice.

The first aspect that provides a contribution to knowledge is in linking the development and practice of events management and events management knowledge as a Community of Practice. Hoadley (2012) provides a very succinct definition of communities of practice as being “a community that shares practice” (pp 288). From the historical perspective there is a clear argument that successive cultures (such as Egyptian, Greek and Roman) have used events as a religious, social and political tool (Beard, 2015; Gwynn, 2012; Haynes, 2012; McKay et al, 2011; Pernecky & Moufakkir, 2015; Poynton, 1938; Sommer, 2010; Sonder, 2004; Spraklen, 2013). There is also evidence that these cultures have developed and enhanced the practice of events between these successive cultures, with aspects of learning and evolving events over time, for example the Ancient Olympic Games (Bowdin et al, 2011; Derrett, 2016; Getz & Page, 2016; Haynes, 2012, Shone & Parry, 2013). This clear development and use of events throughout history can be argued as being representative of a community of practice is evident (Agrifoglio, 2015; Amin & Roberts, 2006; Bertone et al, 2013; Smith et al, 2017; Wenger, 1998; Wenger, 2003; Wenger et al, 2002).

From a modern perspective there are clear formal and informal networks that exist, for example the fifty event management associations as well as the numerous professional bodies that support the charity sector (Bowdin et al, 2011; Silvers, 2012). These provide support, information, learning opportunities and networking for individuals who share a common area (domain) of practice, knowledge and expertise. As Wenger et al (2002) state communities of practice enable individuals to “deepen their knowledge and expertise in this area by interacting on an on-going basis” (pg 4). According to Koliba & Gajda (2009) “communities of practice are said to exist at the intersection of intellectual and social capital – through which social networks serve as the basis of knowledge creation and transfer” (pp 100). Hoadley (2012) also comments that communities of practice are an “important theoretical construct that underlies a particular model of learning, namely, learning in which people, through a process of legitimate peripheral participation, take up membership in and identify with a community which serves as the home of these shared practices” (pp 299).

The development within the events industry and its numerous sectors (such as education, festivals, charity events, corporate hospitality, and sporting events) have a clear synergy with communities of practice in enabling the communities within these sectors (and across them) to discuss and advance knowledge, ideas and new practice (Agrifoglio, 2015; Bertone et al, 2013; Smith et al, 2017; Wenger, 1998; Wenger et al, 2002). Therefore, the field of events management should be considered a community of practice. The research findings from the surveys and interviews support this community of practice perspective as common practices, shared values and ideologies, identifying characteristics and traits, as well as artefacts emerged (Amin & Roberts, 2006; Bertone et al, 2013; Wegner 1998).

Another aspect of the research which should be considered as a contribution to both the academic and industry knowledge concerns the potential economic value for charity fundraising events. As outlined in previous chapters the economic data presented on the various event sectors by organisations such as BVEP (2010, 2014, 2017) is an estimate and often based on relatively small sample sizes. These event industry reports also fail to incorporate several sectors within the events industry, such as weddings, education and charity fundraising events. From the research findings and literature review there is clear and observable evidence that charities regularly undertake event fundraising activities and these are critical to the overall marketing strategy and income for the charities (Charity Financials, 2017, 2018; Active Network, 2013).

The data which has been analysed puts an estimate of £8.32 billion for charity fundraising events (for 2015/16), and a more conservative £7.3 billion based on the estimated 10% income from charity fundraising events proposed. Table 9.66 outlines how the current event industry in the UK could be measured if it is realigned to include these previously overlooked event sectors, including charity fundraising events. These new sectors would add over £21 billion to the overall total, creating an event industry worth over £62.43bn annually.

| Sector | Economic Value |
|--|-----------------------|
| <i>Conferences and meetings</i> | <i>£21.6 billion</i> |
| Exhibitions and trade shows | £11.0 billion |
| <i>Charity Fundraising Events</i> | <i>£7.3 billion</i> |
| <i>Wedding Events</i> | <i>£10.03 billion</i> |
| <i>Music Events</i> | <i>£3.1 billion</i> |
| Sports Events | £2.3 billion |
| Global Exhibitions by UK Organisers | £2 billion |
| Incentive Travel | £1.2 billion |
| Festivals and cultural events | £1.1 billion |
| Corporate hospitality and Corporate Events | £1.2 billion |
| Outdoor events | £1.1 billion |
| <i>Event Education</i> | <i>£0.5 billion</i> |
| Total | £62.43 billion |

Table 9.66 adapted from Opportunities for Global Growth in Britain's Events Sector (2017, pg 4).

A third contribution is the development of a 'Charity Event Typology' as outlined previously. The charity typology model (figure 9.83) was developed for this research and demonstrated four core themes of Volunteer Events, Organisational Events (in-house events), Third Party Events and Collaborative Events. These themes were all present within the charity event professional interview responses. This helps to demonstrate that charity events are a complex system of interconnecting event fundraising approaches than the current literature presents (Cox, 2017). It also helps to highlight the importance of charity fundraising events from both an academic and industry perspective.

A fourth contribution concerns how charity fundraising event management processes differ from the academic literature and the event management processes models that currently exist (as demonstrated in figure 9.82). As outlined, whilst there is a generic process evident that have similarities to the existing theory and event management process models, there were three significant findings of note that emerged that were specific to the charity fundraising events. Firstly that charities seek to engage and secure sponsors very early in the planning process, as financial feasibility is critical for these events (Bladen et al, 2018; Emery, 2003; Ferdinand & Kitchin, 2012; Masterman, 2003; Shone & Parry 2013). Furthermore, and of similar importance,

stakeholder engagement is also seen as a fundamental requirement at an early stage to ensure the event can be delivered and supported (Stokes, 2015; Tum et al, 2006). Finally, and most crucial for charity fundraising events is the recruitment of volunteers to support the event and event process (Bladen et al, 2018). This charity fundraising event management process is unique to charity events and as such represents a contribution to developing knowledge for events management generally and charity fundraising events specifically.

Finally tied into the charity event management process findings is another two contributions, which concerns the multiplicity of events and the multi-event process that event professionals undertake. Furthermore this the multiplicity of events and the multi-event process is not currently reflected or outlined in the academic literature, other than from an event portfolio perspective of host communities (Ziakas, 2014). The survey and interview findings, along with industry reports such as 'The Event Paycheck' survey (2015), clearly demonstrate that event professionals work on numerous events annually and also, more importantly simultaneously. This means that the vast majority of event professionals are 'juggling' a number of events of potentially different scales and scopes and at different points of development and delivery.

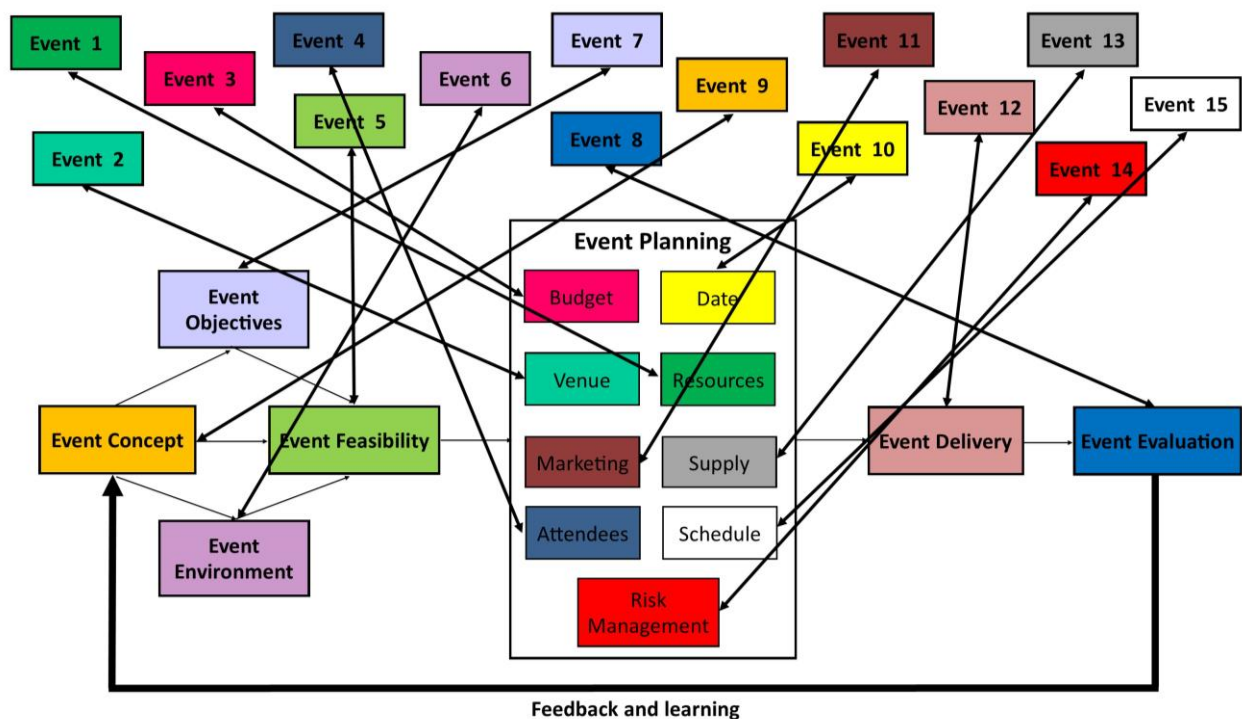


Figure 9.85 Multi-Events Management Process Model, Brown (2017).

The current event management process models do not recognize or reflect this mode of working, and hence the development of a multi-event process model as outlined previously and shown in

figure 9.85. This model is aimed at demonstrating the complexity of managing multiple events simultaneously, at the different stages these individual events are at, as well as an overall event process. This model provides a significant contribution to the academic literature and knowledge as it reflects the lived reality of the event management process.

Whilst the multi-events management process model (above) reflects the findings from the survey data concerning the multiplicity of managing events simultaneously it fails to factor in the unique approach in managing charity fundraising events. In particular the engagement with sponsors, stakeholders and volunteers which emerged from the interview data. The conceptual charity fundraising event management process model was therefore adapted (figure 9.86) to incorporate the multiplicity of events as reflected as a reality of managing charity fundraising events. Similar to the conceptual multi-event management process model developed out of the survey findings this charity fundraising multi-event management process utilises different colours to represent different events at differing stages of activity within the overall event process. This multi-event charity fundraising model is designed to be representative of the practice of a charity event professional as demonstrated in the interview findings.

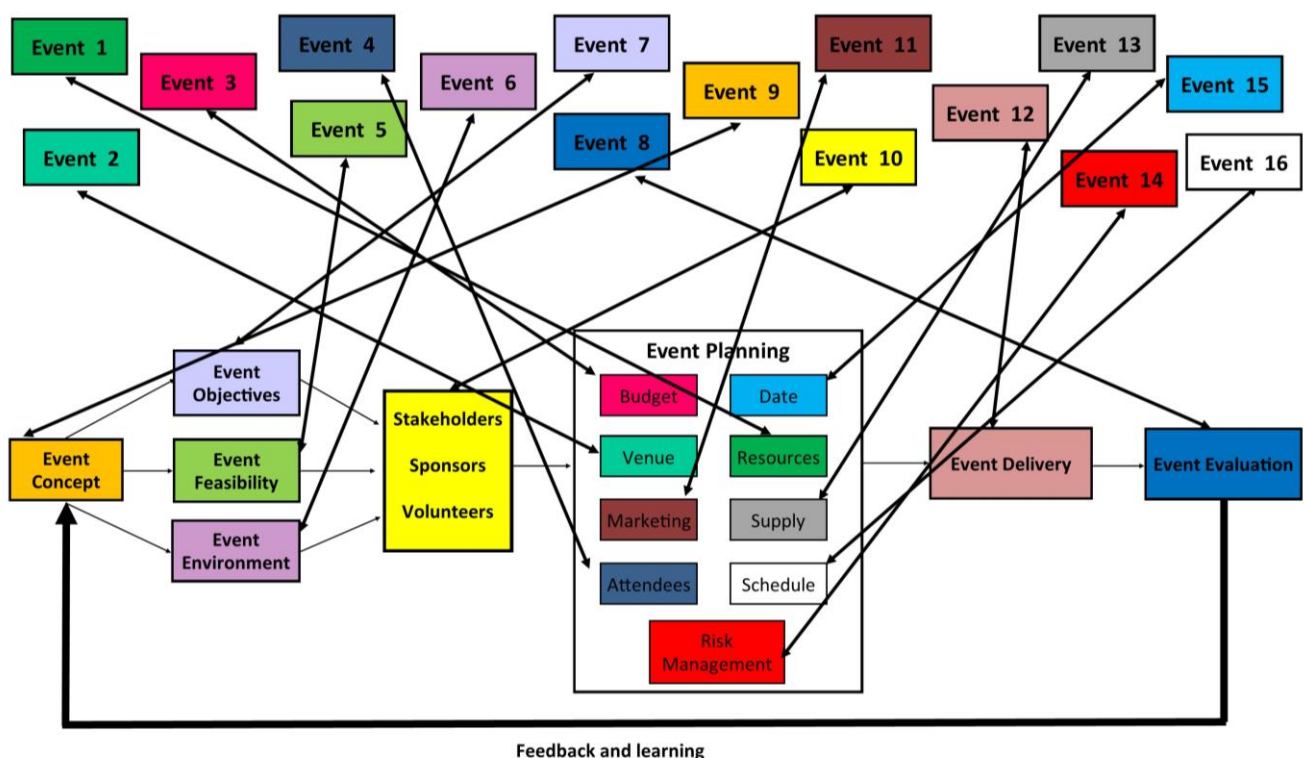


Figure 9.86 Charity Fundraising Multi-Event Management Process, Brown (2017)

The conceptual charity fundraising multi-event management process model represents additional context to the knowledge, practice and understanding of how charity fundraising events are

managed. The findings from the interviews and surveys support this multi-event perceptive and presents a solution to a gap in the current literature in regards to this multiplicity of events management processes and practices.

Finally, and as outlined previously, this research has provided greater context to the current academic literature concerning the wider historical context for events management and charity fundraising. It is widely accepted within the events literature that the development of events as an industry and profession is intrinsically linked to the past, and that events management has been in existence and evident for several thousand years (Bowdin et al, 2011; Bladen et al, 2012; Ferdinand & Kitchin, 2012; Foley et al, 2012; Raj et al, 2017; Shone & Parry, 2013; Theodoraki, 2007; Wunsch, 2008). Many of the leading texts provide a short historical overview of how events are evident in different periods of history, in particular ancient Greece and Roman history. There is also occasionally a limited middle age historical perspective, but more often there is gap in the literature between the fall of Rome and the nineteenth century (Bowdin et al, 2011; Bladen et al, 2012; Ferdinand & Kitchin, 2012; Shone & Parry, 2013).

The literature presented within this research sets out to establish a greater link to the past and how one society and culture has borrowed and developed from another, and how religious, social, cultural and political landscapes has also shaped some of these events, and how this links to the modern event context (Haynes, 2012). The development of event practice and sophistication is critical, as it is important to learn how and why events have evolved, and secondly that this evolution also reflects values and characteristics from the theoretical concept of communities of practice (Agrifoglio, 2015; Bertone et al, 2013; Smith et al, 2017; Wenger, 1998; Wenger et al, 2002).

Review of the Research Question, Aim and Objectives.

The question posed by this research was:

Charity Fundraising Events – An understated domain:

How are the landscapes of charity fundraising event management processes, contexts and ‘communities’ currently perceived and changing in the United Kingdom?

The research also examined one aim and four objectives. Each of these objectives will be examined in turn to determine how successfully these were met and therefore if the overall aim has also been achieved.

Aim: To investigate and recontextualise the event phenomena with a particular focus on history, scale, communities and charities.

Objectives:

1) To investigate and recontextualise event management processes as a complex multi-layered event rather than the serial and linear representation typical within the current literature.

The literature review specifically examined and explored the different event management processes and approaches that are represented within the academic literature (Bowdin et al, 2011; O'Toole, 2011; Shone & Parry, 2013; Tum et al, 2006). The various stages and processes of managing and developing events were outlined and critique of these also discussed. From this review, several existing models were analysed which demonstrated a more succinct and practically reflective approach to managing events, and a conceptual event management process model proposed.

Within the interviews and surveys that were conducted there was a relatively consistent event management process and approach which was apparent from these findings, and were in keeping with the conceptual event management process model that had been developed. This event management process was also in keeping with the majority of the academic literature and event management process models that have been developed (Dowson & Bassett, 2015; Ferdinand & Kitchin, 2012; Getz, 2005; Mallen & Adams, 2008; Masterman, 2003; O'Toole, 1998). Within the charity sector, as previously outlined, the requirement to secure sponsorship was one of the unique trends that emerged, along with the need to gain stakeholder and volunteer support early in the event process.

As a result the conceptual event management process model was adapted to factor in these charity fundraising event requirements. As a result a new charity fundraising event management process model was developed in line with these findings (as shown in figure 9.84). The most significant impact of the survey and interview findings was the demonstration that event professionals and charity event professionals are actually managing multiple events simultaneously (Cvent, 2015; Event Manager Blog, 2014). This resulted in the development of two additional conceptual models that captured this multi-event management process. The first examined a multi-event management process from an overall event industry perspective (as shown in figure 9.85). The second adapted this further to incorporate the particular charity

fundraising event management process within a multi-event management context (figure 9.86). In regards to the initial objective the event management processes and models can be determined as having been recontextualised and demonstrated as being a complex multi-layered event rather than the serial and linear representation typical within the current literature. Furthermore two new conceptual multi-event management process models have been developed that have emerged from the research findings to represent this multi-layered event process.

2) To contextualise events in relation to history, scale, scope and economic values.

The examination of the literature and the research findings have aided in providing a wider understanding of the event management context. The historical aspect has been shown to be intrinsically linked to both modern practice (Bowdin et al, 2011; Getz & Page, 2016) and to a communities of practice approach (Wenger, 1998; Wenger et al, 2002; Wenger et al, 2015). The economic data, surveys and interviews all indicate that events are becoming strategically more important and also more financially valuable to organisations and in particular within the charity sector (Cox, 2017; Sargeant & Shang, 2017). The findings also indicate that events are increasing in volume year on year and also in economic value, again as reflected in the industry reports (BVEP, 2017; IoF & Blackbaud, 2015; Charity Financials, 2017, 2018). From a charity event fundraising perspective events are seen as an important strategic tool for fundraising, but potentially more importantly in increasing brand awareness and developing supporters for the donor journey in support of that particular charity (Cox, 2017).

The economic data examined also indicate a substantial economic value for charity fundraising events, with a potential value of £8.32 billion for 2015/16, as outlined within the research. In context to the charity sector this economic value represents approximately 10% of all income annually, but for smaller charities it is a significantly higher percentage, of at least 20%. This data was also examined in context to the event industry as a whole, using the BVEP (2017) estimates, and charity fundraising events was estimated to be the fourth biggest sector overall (assuming that the wedding event sector is included). These findings therefore aid in providing a new estimated economic value for charity fundraising events and for the event industry as a whole, adding over £21 billion to its current estimated value (BVEP, 2017).

It is clear from the findings that events are becoming more strategically important to organisations and charities for delivering interactive experiences that help to advance their brand, engage with new supporters, and increase revenue (Cox, 2017; Sharples et al, 2014). With increasing volumes of events year on year, as indicated by the survey and interview findings, it is imperative that the

event professionals have a robust event process in order to deliver consistent, high quality events (Bowdin et al, 2011; Dowson & Bassett, 2015). Event feasibility plays another important role in the process to ensure that from the outset there will not be any negative impacts that the proposed fundraising event could encounter (Getz, 2005; Getz, 2018; O'Toole, 2011; Shone & Parry, 2013; Watt, 1998). This includes risks such as a low return on investment, low engagement, or poor delivery, affecting reputation and poor stakeholder support (Bowdin et al, 2011; O'Toole, 2011; Shone & Parry, 2013; Tum et al, 2006). Similarly the evaluation process was demonstrated within the interviews as be fundamentally important of enhancing practice and linking in to the next event (Berridge, 2007; Dowson & Bassett, 2015; Ferdinand & Kitchin, 2017; Getz, 2018; Van der Wagen and White, 2015). By having a robust event process and strong communication systems it enables the charity event teams to develop and deliver high quality events that aid in its growing income stream, which in turn aid the long term survival and sustainability of the charity (Cox, 2017; Goodwin et al, 2017; Webber, 2004). In context to the objective the research provides new contexts regarding events and charity fundraising events in relation to history and the links to modern practice. Furthermore the scale, diversity and scope of the event industry and charity fundraising events has also been explored. Finally robust economic values and impacts have been recontextualised for charity fundraising events and the event industry as a whole.

3) To examine notions of 'community' within the events industry.

The literature review and findings present a clear link between the development and practice of events management as a community of practice. The historical perspective demonstrates that various cultures developed and enhanced their event offering for differing religious, political and social needs (Delaney & Madigan, 2015; deLisle, 2014; Pernecky & Moufakkir, 2015). There is also evidence of evolution and learning within these historical events, and as such a community of practice is evident (Haynes, 2012; Wenger, 1998). The contemporary academic literature also demonstrates that event management knowledge, concepts, characteristics, values and shared practice have and continue to evolve in a supportive and community collaborative provision (Silvers, 2006; Silvers 2013a). An aspect of this is the acknowledgement of the influence of other academic disciplines, such as project management, that have been adapted and incorporated into event management practice, skills development and knowledge (Bowdin et al, 2011; O'Toole, 2011; Pielichaty, et al, 2017; Silvers et al, 2006; Wei, 2012).

From the research findings there emerged clear industry perspectives, perceptions and practices that was shared across the industry and within charity fundraising events. The research findings revealed that there are clear practices, ideology, values, artefacts and shared characteristics

across the industry and within charity fundraising. These shared practices, ideology, values, artefacts and characteristics are in keeping with how a community of practice is identified (Agrifoglio, 2015; Bertone et al, 2013; Smith et al, 2017; Wenger, 1998; Wenger et al, 2002). Furthermore it was demonstrated that events professionals engage with formal and informal event management networks, organisations and professional bodies which support the event industry (Silvers, 2012; Bowdin et al, 2011). These networks provide support, information, learning opportunities, best practice approaches, and networking for event professionals who share events as a common area of practice, knowledge and expertise (Hoadley, 2012; Koliba & Gajda, 2009; Silvers, 2012; Wenger et al, 2002). The continued development and evolution of events as a profession, practice and academic subject have a clear synergy with the communities of practice approach, and the findings from the literature, surveys and interviews support this perspective. In context to the objective there have been numerous elements and characteristics of 'community' that are evident within the events industry and in charity fundraising events.

- 4) To generate field data examining processes, practices and economic values in relation to charity fundraising events.

As previously outlined the three research methods employed have resulted in a strong array of data and findings that examined the event management processes and practices, as well as economic values of charity fundraising events. The findings and data that was generated through the research aided in developing not only a specific and unique charity fundraising event management process but also a multi-event management process model in context to charity fundraising events. These two conceptual models represent new knowledge to both the academic literature and also the practice of events management.

Furthermore, as already discussed, a significant economic value was revealed for charity fundraising events. This was predominately developed in the examination and analysis of 600 charity annual reports and financial reports (chapter 5). The findings were further supported by the data also emerging from the survey data and interviews (chapters 6 and 7) which also revealed a substantial economic value for charity fundraising events. The findings demonstrated that the size of the charity often resulted in more events being developed and delivered as a key income strategy (Charity Financials, 2017, 2018; IoF & Blackbaud, 2015). Charities with an income under £10 million annually were far more reliant on fundraising events, in contrast to those with an income in excess of £10 million annually. It has been proposed within this research, in conjunction with these findings, that event fundraising events should be estimated as being worth 10% of all

charity income. This would equate to an estimated economic value of £7.3 billion for 2015/16 for charity fundraising events in a UK context. What these findings demonstrate, in line with the research objective, is that charity fundraising events are far more complex as a process and far more economically valuable than currently appreciated in the academic literature and event industry.

It can be determined that each of the research objectives have been fulfilled which in turn has resulted in the overall aim of the research to also have been achieved. This research and its findings have aided in recontextualising the event phenomena with a particular focus on history, scale, communities and charities. Furthermore through achieving these research objectives the research question concerning how the landscapes of charity fundraising event management processes, contexts and 'communities' currently perceived and changing in the United Kingdom has also been met.

Limitations of the research

As with all academic research there will be limitations that are encountered that may have a minor impact on the overall findings of the research (Brunt et al, 2017; Durbarry, 2018; Fox et al, 2014; Saunders et al, 2012). Within the research undertaken there are a few areas where limitations have been noted.

Firstly the research process had a few minor setbacks. Whilst 25 interviews were conducted some of the questions could have been designed better to illicit more detailed and appropriate responses from the interviewees. In particular questions regarding the process that the charity event professionals undertake in developing and delivering their events. The range of responses provided some useful insight and trends but the level of depth and detail was not as sophisticated as hoped from some of those interviewed. If the question had been asked in a different way, or perhaps the questions sent in advance, a more appropriate level of detail would have been forthcoming (Bernard, 2013; Saunders et al, 2012). Additional questions examining communities of practice could also have been included as this would have aided in demonstrating far more how the events industry, event sectors and charity fundraising events operate in keeping with CoP. The findings strongly support the notion of a CoP in events through the existence of shared characteristics, shared identifies and shared practices as well as how ideas, concepts and practice is enabled to continually evolve and develop within the event industry and event sectors (Bertone et al, 2013; Wenger, 1998; Wenger et al, 2002). Additional questions could have explored further how event professionals engage with professional bodies and associations in order to enhance

knowledge and practice. Whilst aspects of this were examined, more depth and detail is still needed to demonstrate how these associations, professional bodies and event networks actually benefit and develop the event professionals.

Another limitation (and opportunity for further research) concerns the survey. Whilst 215 responses were received it would have been more beneficial if this response rate was in the thousands, and therefore in keeping with some of the event industry research. The data coming from the survey findings was extremely useful in highlighting some key trends and concepts but a higher response rate would aid in providing far more reliability and validity for this data (Flick, 2015). There is therefore a potential to link some of these questions into an event industry led survey in order to increase the response rate, and with it the value of the data.

The literature that has been explored as part of this research also presents some limitations. The current event management academic literature is still quite limited, in comparison to more established subject areas, such as tourism or business. Whilst a growing number of texts, journals and articles have emerged in the last eight years there are still considerable gaps in the literature (Getz, 2007; Getz & Page, 2016; Patterson & Getz, 2013; Mair & Whitford, 2013). As discussed in this research, literature surrounding charity fundraising events and their economic value and impact, the multiplicity of events management processes, and a wider historical context of events is still lacking and there is a need to continue developing a narrative to fill this void.

Opportunities for further research

It is essential in any research to reflect upon the process and outline any opportunities for further research or study (Brunt et al, 2017; Durbarry, 2018; Fox et al, 2014; Saunders et al, 2012). Within this research there are a number of areas that could benefit from additional research, either in form of an academic paper, academic text or a thesis.

The first opportunity for further research concerns the historical context from which events management has emerged. Within this research a historical perspective has been put forward that examines the development of events from pre-history through ancient Egypt, ancient Greece and Rome, to the Middle Ages and into a modern context (Bowdin et al, 2011; Ferdinand & Kitchin, 2017; Getz & Page, 2016; Goeldner & Ritchie, 2009; O’Gorman, 2010; Raj et al, 2013; Shone & Parry, 2013). Whilst the literature within this research helps to shape the understanding of how events have evolved there is much greater scope that can be explored (Getz & Page, 2016). There is a potential to develop an academic text that examines key historical periods and origins for

events, and the sophistication and process that these events had. It will aid academics, students and practitioners to appreciate that events are not necessarily a modern phenomenon but a continuation of an existing cultural and social experience (Getz & Page, 2016; Pernecky & Moufakkir, 2015).

Another opportunity for further research and exploration is to examine in more depth the charity fundraising event economic values to see how this is evolving and if it is growing year on year. This can be fulfilled by undertaking a longitudinal study examining a wider range of charities (at least 250) that inspects the recorded income from annual reports and financial reports from at least the last five years, as well as adding to this data over the next three to five years (Bryman, 2016; Flick, 2015; Fox et al, 2014). This will enable the research to more accurately estimate the potential economic value of charity fundraising events and how it is changing over time, as well as any additional trends coming from this data (Bryman, 2016; Flick, 2015; Fox et al, 2014). With the change in the Charities Act (2016) requiring charities to outline how the work with third parties there could be potential drop in charities engaging with third party events and third party event organisations. This in turn could have a negative impact in terms of charities using these type of events in their event fundraising strategy. Only through additional research would this impact of the change in the law be able to be explored.

Linked to this would be also examining the cost of delivering these events, to determine how effective events are from a fundraising approach in terms of returns on investments and in keeping with similar research (Aldrich, 2009; Heijden, 2013). The research undertaken within this thesis is helpful in providing a sound estimate of this potential economic value but a longer and wider reaching study will provide more robust data to support these findings (Bryman, 2016; Flick, 2015; Fox et al, 2014).

Finally there is also an opportunity to explore in further detail how the events industry and events sectors operate in regards to a community of practice approach. Within this research there is an implicit connection to CoP practices outlined within the events industry and its various sectors, including charity fundraising events. A more explicit examination would be beneficial in demonstrating that events professionals operate in both formal and informal CoP perspectives (Agrifoglio, 2015; Bertone et al, 2013; Henri & Pudelko, 2003; Smith et al, 2017; Wenger et al, 2002). By examining CoPs in more depth in context to the event industry it will be possible to support the findings within this research in regards to how a CoP approach enables the event

professionals, event industry, and event sectors to evolve and develop both practice and knowledge (Wenger, 1998).

Summary

In conclusion this research has identified a number of new contributions to knowledge. These contributions include the demonstration of charity event fundraising being a sophisticated and complex event sector, an aspect currently overlooked by the event academic literature. Furthermore the development of two multi-event management processes demonstrating the complexity of events in practice are significant contributions to knowledge. The establishment of a multi-billion pound economic impact of charity fundraising events provides new insight and contexts for the current event industry, and will hopefully provide a catalyst for now examining charity fundraising events within the event literature. The historical context of events management and charity fundraising events provides an extension to the current academic literature and aids in demonstrating the rich heritage of events.

Finally the perspective that events management operates as a community of practice adds an additional contribution. Whilst there has been some tentative explorations of events and CoPs (Comunian, 2015; Silvers, 2012; 2013a; Stadler et al, 2014) these have been exceptionally limited in scope. This research and the findings therefore aid in more definitively demonstrating that events management and its sub sectors act as domains, and that events professionals operate in keeping with a CoP approach. Whilst this may not be formally recognised by the industry as a CoP is irrelevant (Wenger, 1998). As Wenger (1998) outlines “a community of practice need not be reified as such in the discourse of its participants” (pg 125) but in order to be considered a CoP they share the same characterises and traits. The research findings demonstrate a wide array of characteristics, traits, processes and practices within the events domain. Therefore, and as outlined by Wenger (1998), events management operates as a CoP.

The four objectives and aim set out have been successfully met but have also presented new and additional opportunities for further research. As a new and still emerging field of academic knowledge events management will continue to evolve and develop over the coming years and decades, which will in turn inform practice, and vice versa (Bladen & Kennell, 2014; Getz, 2007; Getz & Page, 2016; Lamb, 2015; Stadler et al, 2014).

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Appendices

Appendix 1 – Interview Questions, Participant Information Sheet and Consent Form

Event Professional Interview Questions

Name

Age

Job title

Company

1. How long have you worked in events?
2. How long have you been at x company?
3. How did you start working in events?
4. What type of events do you work on?
5. How many events do you work on annually?
6. How many events does the organisation deliver annually (taking into consideration any events run by volunteers, supporters, corporate partners etc).
7. How long on average do you work on an event?
8. At any one time how many events are you working on?
9. Could you describe an average day as an events manager in your company?
10. Can you describe the process / stages you go through in organising an event from start to finish?
11. Do you / your organisation use a template or framework (official documentation) for creating, managing and delivering your events?
12. How do you evaluate your events?
13. To what extent do you work with volunteers on events? And how do you utilise / manage your volunteers?
14. What would you estimate the gender split to be of your volunteers (male v female)?
15. To what extent do you work with professional event organisers or companies on creating, managing and delivering events? How do you manage this partnership?
16. To what extent are events a critical element of the company's marketing / fundraising strategy?
17. What is the potential financial contribution that events make to your organisation / fundraising strategy?



Participant information sheet

Title of study

Events in the Charities Sector: Process, Success and Survival.

An examination of event processes, event process development and event protocols. A critical examination of how charities develop their events to enable charities to be successful, financially sustainable and competitive.

You are being invited to take part in a research study. Before you decide, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask us if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

Thank you for reading this.

What is the purpose of the study?

The aim of the study is to examine how Charities develop and produce events as an aspect of their fundraising and marketing strategies. It also examines the event processes used, the role of volunteers, and the economic impact of these charity events.

A written report will be produced at the end of the research project. The findings from the study will be used to develop new ideas and concepts for both the events industry (as a whole) and events education. It will also be used to highlight the significant and important contribution of the Charity Sector within the Events Industry.

Why have I been chosen?

You have been chosen because you are an Event Manager / Organiser who has specialised knowledge and experience with the Events and Charity Sectors.

Do I have to take part?

It is up to you to decide whether or not to take part. If you decide to take part you will be given this information sheet to keep and be asked to sign a consent form. If you decide to take part you are still free to withdraw at any time and without giving a reason.

What will happen to me if I take part?

If you decide to take part, you will be given this information sheet to keep and asked to sign the consent form. This will give your consent for a researcher (Tim Brown) from the University of Chester to invite you to participate in an interview. With your permission the interview will be audio taped.

What are the possible disadvantages and risks of taking part?

There are no disadvantages or risks foreseen in taking part in the study.

What are the possible benefits of taking part?

Through your expertise within the Charity and Events Industry you have an opportunity to share and discuss your experiences and specialist skills and knowledge. By taking part, you will be contributing to the development of the Charity's Sector, Events Industry and Events Knowledge.

What if something goes wrong?

If you wish to complain or have any concerns about any aspect of the way you have been approached or treated during the course of this study, please contact: *Peter Stokes, Deputy Dean, Chester Business School*.

If you are harmed by taking part in this research project, there are no special compensation arrangements. If you are harmed due to someone's negligence (but not otherwise), then you may have grounds for legal action, but you may have to pay for this.

Will my taking part in the study be kept confidential?

All information which is collected about you during the course of the research will be kept strictly confidential so that only the researcher carrying out the research will have access to such information. The questions are designed to collect data on working processes and practice, so should not be exposing any confidential or sensitive data or information.

What will happen to the results of the research study?

The results will be written up into a research thesis for a PhD qualification. Any who participate will not be identified in any subsequent reports, papers or publications.

Who is organising and funding the research?

The research is being undertaken by Tim Brown as a part of his PhD studies (which in turn is funded by the University of Chester).

Who may I contact for further information?

If you would like more information about the research before you decide whether or not you would be willing to take part, please contact:

Peter Stokes, Deputy Dean, Chester Business School – p.stokes@chester.ac.uk

Thank you for your interest in this research.



Consent form

Title of Project:

Events in the Charities Sector: Process, Success and Survival.

An examination of event processes, event process development and event protocols. A critical examination of how charities develop their events to enable charities to be successful, financially sustainable and competitive.

Name of Researcher:

Tim Brown

Please initial box

1. I confirm that I have read and understood the participant information sheet, dated, for the above study and have had the opportunity to ask questions.
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.
3. I agree to take part in the above study / research.

☐☐☐

Name of Participant

Date

Signature

Name of Researcher

Date

Signature

Appendix 2 – Events Management Industry Survey

Events Management Industry Survey

Page 1: Events Management Industry Survey

I am a University of Chester PhD student examining Events Management processes and planning. I would be very grateful if you would kindly complete this survey which forms an aspect of the research for my thesis.

The focus of my thesis is how events are developed, planned and delivered but I am also examining how the industry has evolved as a profession in the last 15 years.

The survey is designed to take no longer than 3-5 minutes and your participation is voluntary and completely anonymous.

Please share this survey with any colleagues who you feel it will apply to.
If you have any questions you can contact me at t.brown@chester.ac.uk

Many thanks for your participation.

Tim

Page2: Background Data

1. Gender-please select one option:

- ☐ Male
- ☐ Female

2. Age - Pleaseselecttheage boundarythatrelates to you:

- ☐ 18-21
- ☐ 22-25
- ☐ 26-30
- ☐ 31-40
- ☐ 41-50
- ☐ 50+

3. Education / Qualifications - Do you have a degree? If yes can you please enter the subject(s)studied:

- ☐ Yes
- ☐ No

3.a. If you selected Yes, please specify which subject you studied:

4. Current Job Role - please select one of the following options:

- ☐ Event Assistant
- ☐ Event Executive
- ☐ Event Administrator
- ☐ Event Manager
- ☐ Event Director
- ☐ Head of Events
- ☐ Event Fundraising Assistant
- ☐ Event Fundraising Manager
- ☐ Area Fundraising Manager
- ☐ Other

4.a. If you selected Other, please specify:

5. How long have you been working in the Events Industry:

- ☐ Less than 1 year
- ☐ 1 to 2 years
- ☐ 3 to 5 years
- ☐ 6 - 8 years
- ☐ 9 - 12 years
- ☐ 13 - 15 years
- ☐ 16 years +

Page3: Event Coordination

6. What type of organisation do you work for - please select one of the following options:

- ☐ Charity
- ☐ Event Agency
- ☐ CorporateHospitality Events
- ☐ CorporateIn-houseEventsTeam
- ☐ PublicSectorEvents Team
- ☐ VenueEvents Team
- ☐ EventProductionCompany
- ☐ FestivalEvent Team
- ☐ Other

6.a. If you selected Other, please specify:

7. How many events do you work on annually - please select one of the following options:

- ☐ 1
- ☐ 2-5
- ☐ 6-10
- ☐ 11-15
- ☐ 16-20
- ☐ 21-25
- ☐ 26-30
- ☐ 31-40
- ☐ 41-50
- ☐ 50+

8.

How many events are you actively working on at present - please select one of the following options:

- ☐ 1
- ☐ 2-4
- ☐ 5-7
- ☐ 8-10
- ☐ 11-15
- ☐ 16-20
- ☐ 21-25
- ☐ 26-30
- ☐ 30+
- ☐ None at present

9.

How long on average do you spend working on an event (from start to finish). Please select one of the following:

- ☐ 1 month
- ☐ 2 months
- ☐ 3 months
- ☐ 4-5 months
- ☐ 6 months
- ☐ 7-9 months
- ☐ 10-12 months
- ☐ 12 months+

10. Do you or your organisation use a set documentation process for managing and planning your events (ie Gantt Chart / Event Timeline plan or similar)

☐ Yes

☐ No

10.a. If you selected Yes, please specify what type /

Your answer should be no more than 500 characters

11. Has the number of events your organisation delivers increased or decreased over the last 3 years?
the last 3

☐ Increased

☐ Decreased

☐ Stayedthesame

12. How much would you estimate that events contribute (financially) to your organisations overall income (as a percentage - ie 10% of all income is from Events / Event activity)?

- ☐ 0%
- ☐ 1-5%
- ☐ 6-10%
- ☐ 11-15%
- ☐ 16-20%
- ☐ 21-25%
- ☐ 26-30%
- ☐ 31-35%
- ☐ 36-40%
- ☐ 41-50%
- ☐ 50%+
- ☐ Donot know

13. In a few words how would you describe an average day working on events in your organisation?

Your answer should be no more than 800 characters

14. Do you belong to an Events related Association or Professional Body - i.e. EVCOM; Institute of Fundraising; AEME; MPI; ABPCO etc. Please Specify below (enter None if you do not belong to any):

Your answer should be no more than 500 characters

15. Do you attend any conferences / forums or event related meetings to enhance knowledge and practice? If so please select how often you attend:

- ☐ Attend only one per year
- ☐ Attend two to three per year
- ☐ Attend four to five per year
- ☐ Attend six per year
- ☐ Attend between seven and ten per year
- ☐ Attend at least one a month (12 per year)
- ☐ Other

15.a. If you selected Other, please specify:

Page 4: Thank You for participating in this survey!

Appendix 3 – Ethical approval form

Ethics Checklist and Approval Form (Please see guidance notes for help completing this form)

| | |
|--|--------------------------------|
| Name of Student: Tim Brown | Student Number: 0818714 |
| Name of Supervisor: Prof Peter Stokes & Prof Caroline Rowland | |
| Title of Research project: <i>Events in the Charities Sector: Process, Success and Survival.</i> <i>An examination of event processes, event process development and event protocols. A critical examination of how charities develop their events to enable charities to be successful, financially sustainable and competitive.</i> | |
| Brief Description of Research: (Include the overall aim of research, the proposed research method(s) involved, the method of respondent recruitment etc.) The aim of the research is to examine how Charities develop and produce events as an aspect of their fundraising and marketing strategies. It also examines the event processes used, the role of volunteers, and the economic impact of these charity events. The methods will involve 20 – 30 semi-structured interviews with events managers / organisers within a wide range of charities. Event managers will be identified from a pre-selected list of charities from across the North-West and UK. Due to their specialist knowledge the sample needs to be pre-determined. An industry related survey that will examine core themes of the research, such as working practices, characteristics of Communities of Practice, and perceptions of economic impacts of events. The survey will be targeting event professionals from a wide range of sectors that will enable cross tabulation of data to aid in identifying additional trends. The survey will be anonymous. There will also be a review of annual reports (secondary data) to examine the economic impact that events specifically have within the charity sector and its potential value within the events industry. | |
| Do you have written permission to undertake this research? ** <input type="checkbox"/> <input type="checkbox"/> Who has this permission been given by? _____ [Please state 'not required' if a requirement for permission is not applicable] | |

Part A: Ethics Checklist

| | | Yes | No |
|---|-------------------------------------|-------------------------------------|-------------------------------------|
| Is it likely that the research will put any of the following at risk: | | | |
| Stakeholders? | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| The environment? | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| The researcher? | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| Living creatures? | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| Does the research involve contact with any of the following: | | | |
| Children or young people? | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| Vulnerable groups or individuals? | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| Sensitive topics/questions? | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| Sensitive commercial or industrial information? | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| Does the research involve the collection of audio, photographic or video materials? | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Could the research induce psychological stress or anxiety, cause harm or have negative consequences for the participants or the researcher (beyond the risks encountered in normal life)? | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| Will financial incentives be offered to participants? | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| Will it be necessary for the participants to take part without their advance knowledge or consent? | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| Confidentiality: Will the data you collect be used for any other purpose than that for which | <input type="checkbox"/> | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |

| | |
|---|--|
| consent has been gained. (<u>eg.</u> will the data be passed on to any third party?) | |
| Anonymity: Can your participants be identified from any of your research outputs? | <input type="checkbox"/> <input checked="" type="checkbox"/> |
| Any other potential risks or hazards for the researcher or the participants? | <input type="checkbox"/> <input checked="" type="checkbox"/> |

*** You should append a copy of this written consent to this form*

If you have ticked **YES** to any of the above – please complete **PART B** overleaf and tick here

☒

If you have ticked **NO** to all of PART A then **sign PART C** overleaf and submit with your proposal.

Part B: Risk Assessment and Action Plan

Complete the following risk assessment, whereby **Risk = Likelihood x Severity**

Likelihood scores: very unlikely = 1-----5 = highly likely

Severity scores: very low risk of psychological impact and / or no physical risk = 1
major psychological impact and / or possible physical danger = 5


| Issues → | Confidentiality | Sensitive Data | Identification of participants | | |
|--|-----------------|----------------|--------------------------------|--|--|
| Ethical principles ↓ | | | | | |
| Collection of audio recordings from interviews | 1x1 = 1 | 1x3 = 3 | 1x1 | | |
| | | | | | |
| | | | | | |

Please address each **risk score** that exceeds '9'. Give a brief description of the potential ethical issue and a relevant action that you will put in place to manage the situation. *You might discuss this with your supervisor prior to submission*

| Potential Ethical Issue (e.g. You will record the voice of an interview participant) | Action (e.g. You will design a consent form that informs the participants of the purpose of the research; their rights; the way you will handle/use the data etc.) |
|--|---|
| Collection of audio recordings from interviews. | <p>All participants to be provided with a consent form and outline of the questions.</p> <p>All recordings will be deleted / destroyed on the completion of the research.</p> <p>No data or information will be shared with third parties.</p> <p>All information will be anonymised for any reports, papers of publications.</p> |

Please sign **PART C** and submit this form alongside your research proposal.

Part C: Statement & Signatures

| | |
|--|--|
| <p>Student Declaration: I believe the information I have given in this form is correct. I have read the attached guidelines and have consulted an appropriate research textbook/source to help me develop an appropriate action plan to address any relevant issues identified. I also confirm that all data/information will be handled and stored in line with the Data Protection Act.</p> | |
| <p>Signed by Student</p>  | <p>Date 2nd March 2015</p> |
| <p>Supervisors: Please circle one of the following options:</p> <p>Option A - Based on the information/conditions presented in this form the research can proceed</p> <p>Option B – To be returned to the student for further consideration/development</p> | |

Option C - To be referred for further consideration by the ethics panel

A handwritten signature in black ink, consisting of a large, stylized capital 'S' followed by a horizontal line and a small flourish.

Signed by Supervisor

Date 2nd March 2015

Appendix 4 – Economic Data from Charity Annual Reports 2011 to 2016

Table 1 – Charity Income Date 2011 – 2016

| | Charity Name | Total income for 2015/16 in £millions | Total income for 2014/15 in £millions | Total income for 2013/14 in £millions | Total income for 2012/13 in £millions | Total income for 2011/12 in £millions | Amount raised through events £millions 15/16 | Amount raised through events £millions 14/15 | Amount raised through events £millions 13/14 | Amount raised through events £millions 12/13 | Amount raised through events £millions 11/12 | Percentage of total raised via events 15/16 | Percentage of total raised via events 14/15 | Percentage of total raised via events 13/14 | Percentage of total raised via events 12/13 | Percentage of total raised via events 11/12 | No of Volunteers - 15/16 |
|----|---|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|--|--|--|--|--|---|---|---|---|---|--------------------------|
| 1 | Lloyd's Register Foundation # | 901,037 | 1,062,537 | 1,048,102 | 951,392 | 910,519 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 2 | The British Council # | 979,639 | 972,877 | 864,289 | 781,289 | 738,502 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 3 | The Arts Council of England # | 732,814 | 724,844 | 694,686 | 746,425 | 613,539 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 4 | Canal & River Trust # | 189,700 | 193,300 | 164,600 | 150,400 | 122,100 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 9234 |
| 5 | Nuffield Health # | 767,600 | 711,100 | 661,600 | 645,700 | 576,400 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 6 | Cancer Research UK* | 635,145 | 634,808 | 665,410 | 536,557 | 492,627 | 129.0 | 119.9 | 107.8 | 114.5 | 96.1 | 20.31% | 18.89% | 16.20% | 21.34% | 19.51% | 40,000 |
| 7 | The National Trust # | 522,165 | 494,108 | 460,298 | 456,926 | 435,916 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 61,000 |
| 8 | Cardiff University # | 511,753 | 482,592 | 455,731 | 435,734 | 425,539 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 9 | The Charities Aid Foundation # | 503,327 | 466,932 | 418,213 | 384,747 | 399,946 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 30 |
| 10 | Oxfam* | 414,700 | 401,400 | 389,100 | 367,900 | 385,500 | 36.4 | 35.0 | 31.5 | 26.1 | 32.2 | 8.78% | 8.72% | 8.10% | 7.09% | 8.35% | 30,000 |
| 11 | United Church Schools Foundations LTD # | 336,342 | 359,179 | 322,727 | 302,614 | 325,687 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 12 | The Save the Children Fund*** | 389,717 | 370,290 | 343,000 | 283,748 | 332,881 | 19.7 | 34.4 | 31.003 | 24.033 | 22.961 | 5.05% | 9.28% | 9.04% | 8.47% | 6.90% | 13317 |
| 13 | Wellcome Trust # | 390,300 | 438,687 | 337,962 | 281,489 | 242,435 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 14 | Anchor Trust # | 367,327 | 269,817 | 268,310 | 274,974 | 273,908 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 150 |
| 15 | British Heart Foundation* | 301,500 | 288,200 | 275,100 | 263,607 | 249,893 | 54.3 | 22.7 | 20.8 | 16.49 | 18.52 | 18.01% | 7.88% | 7.56% | 6.26% | 7.41% | 23,729 |
| 16 | Barnados** | 298,660 | 295,052 | 285,774 | 258,112 | 245,182 | 23.6 | 25.2 | 25.1 | 27.29 | 28.37 | 7.90% | 8.53% | 8.77% | 10.57% | 11.57% | 18,079 |
| 17 | CITB # | 298,319 | 263,964 | 273,659 | 245,605 | 253,059 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 500 |
| 18 | The Woodard Corporation # | 178,517 | 175,282 | 169,160 | 224,468 | 146,415 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 250 |
| 19 | Big Local Trust # | 6,624 | 6,347 | 5,317 | 213,702 | 196,197 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 20 | The Girls' Day School Trust # | 253,796 | 254,084 | 273,689 | 233,553 | 214,755 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 210 |
| 21 | Oasis Charitable Trust # | 210,393 | 198,446 | 271,709 | 160,323 | 204,914 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 2000 |
| 22 | The British Red Cross Society # | 275,100 | 261,800 | 228,400 | 200,100 | 213,800 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 21,677 |
| 23 | Education Development Trust # | 84,982 | 125,719 | 197,340 | 189,401 | 130,693 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 24 | Royal Mencap Society** | 191,328 | 191,651 | 201,195 | 196,584 | 200,597 | 5.0 | 3.8 | 4.0 | 4.16 | 10.67 | 2.61% | 1.98% | 1.99% | 2.12% | 5.32% | 1156 |

| | | | | | | | | | | | | | | | | | |
|----|--|---------|---------|---------|---------|---------|-------|-------|-------|--------|--------|--------|--------|--------|--------|--------|--------|
| 25 | The Royal National Lifeboat Institution** | 191,334 | 190,016 | 191,034 | 174,681 | 172,690 | 56.5 | 58.0 | 51.7 | 51.9 | 51.9 | 29.53% | 30.52% | 27.06% | 29.71% | 30.05% | 36511 |
| 26 | The Salvation Army** | 209,008 | 194,080 | 196,099 | 181,516 | 162,208 | 51.0 | 45.3 | 43.2 | 39.91 | 37.1 | 24.39% | 23.34% | 22.02% | 21.99% | 22.87% | 10,000 |
| 27 | Action for Children** | 160,884 | 173,070 | 179,670 | 180,029 | 197,962 | 12.6 | 12.9 | 13.1 | 12.69 | 15.13 | 7.85% | 7.42% | 7.29% | 7.05% | 7.64% | 1475 |
| 28 | Methodist Homes # | 191,468 | 179,826 | 196,500 | 179,697 | 153,743 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 5500 |
| 29 | St Andrews Healthcare # | 199,100 | 190,900 | 189,400 | 178,000 | 168,700 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 152 |
| 30 | Marie Stopes International # | 266,297 | 242,004 | 211,928 | 173,412 | 145,173 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 31 | KEECH HOSPICE CARE* | 9,914 | 10,217 | 10,484 | 8,454 | 7,755 | 0.32 | 0.37 | 0.40 | 0.261 | 0.256 | 3.26% | 3.58% | 3.82% | 3.09% | 3.30% | 1976 |
| 32 | JISC # | 130,895 | 137,877 | 161,011 | 163,718 | 107,277 | 0.4 | 0.3 | 0.0 | 0 | 0 | 0.31% | 0.21% | 0 | 0.00% | 0.00% | 0 |
| 33 | Leonard Cheshire Disability** | 159,117 | 162,241 | 154,559 | 159,922 | 158,039 | 7.7 | 9.4 | 3.4 | 3.32 | 3.89 | 4.82% | 5.82% | 2.23% | 2.08% | 2.46% | 4000 |
| 34 | Age UK** | 168,071 | 174,575 | 166,629 | 158,897 | 167,655 | 0.8 | 0.8 | 1.3 | 1.67 | 1.95 | 0.49% | 0.47% | 0.77% | 1.05% | 1.16% | 41000 |
| 35 | Royal Commonwealth Society for the Blind** | 198,303 | 187,578 | 199,688 | 158,629 | 161,311 | 8.9 | 9.9 | 7.106 | 6.97 | 7.229 | 4.49% | 5.28% | 3.56% | 4.39% | 4.48% | 25 |
| 36 | Macmillan Cancer Support* | 230,211 | 218,430 | 189,709 | 155,688 | 144,530 | 53.7 | 47.4 | 37.2 | 25.98 | 19.387 | 23.31% | 21.70% | 19.61% | 16.69% | 13.41% | 25500 |
| 37 | AQA Education # | 150,847 | 144,511 | 152,814 | 155,327 | 159,095 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 38 | The Legal Education Foundation # | 3,849 | 3,782 | 1,591 | 149,412 | 69,582 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 39 | Marie Curie Cancer Care** | 156,222 | 155,880 | 154,805 | 148,952 | 138,405 | 65.7 | 65.9 | 64.6 | 59.13 | 51.77 | 42.06% | 42.28% | 41.72% | 39.70% | 37.40% | 11000 |
| 40 | University of South Wales # | 190,907 | 196,941 | 195,680 | 192,541 | 148,723 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 73 |
| 41 | Church Commissioners for England # | 148,000 | 140,400 | 139,700 | 148,300 | 148,300 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 42 | The Ormiston Trust # | 255,480 | 212,695 | 222,679 | 146,831 | 106,864 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 43 | The Royal British Legion* | 161,317 | 133,472 | 124,558 | 132,816 | 136,185 | 2.66 | 2.73 | 1.96 | 2.88 | 2.63 | 1.65% | 2.05% | 1.57% | 2.17% | 1.93% | 119000 |
| 44 | RSPCA*** | 124,403 | 125,890 | 121,245 | 132,803 | 116,200 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 6486 |
| 45 | Wakefield & District Housing Limited # | 156,513 | 148,364 | 137,833 | 131,832 | 118,912 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 46 | Bangor University # | 143,442 | 142,671 | 138,930 | 135,361 | 131,488 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 100 |
| 47 | Trustees of the London Clinic Limited # | 141,793 | 144,700 | 136,654 | 131,173 | 124,428 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 48 | NSPCC* | 128,912 | 134,467 | 125,877 | 129,432 | 135,703 | 17.2 | 18.3 | 12.6 | 14.542 | 14.097 | 13.35% | 13.64% | 10.01% | 11.24% | 10.39% | 11,000 |
| 49 | Peabody Trust # | 252,670 | 158,190 | 149,204 | 123,146 | 127,760 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 1149 |
| 50 | Royal Society for the Protection of Birds* | 136,994 | 132,872 | 127,045 | 122,114 | 119,677 | 0.97 | 1.09 | 0.84 | 0.822 | 0.829 | 0.71% | 0.82% | 0.66% | 0.67% | 0.69% | 11,878 |
| 51 | Comic Relief * | 92,221 | 106,158 | 84,424 | 114,167 | 89,465 | 44.98 | 65.78 | 48.54 | 69.165 | 49.954 | 48.78% | 61.96% | 57.50% | 60.58% | 55.84% | 3 |
| 52 | Scope* | 99,523 | 101,068 | 102,635 | 102,961 | 104,288 | 1.80 | 2.73 | 2.16 | 2 | 2 | 1.81% | 2.71% | 2.11% | 1.94% | 1.92% | 9000 |
| 53 | Christian Aid**** | 106,976 | 99,912 | 103,604 | 95,445 | 95,443 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 440 |

| | | | | | | | | | | | | | | | | | |
|----|---|---------|---------|--------|--------|--------|-------|-------|-------|-------|-------|--------|--------|--------|--------|--------|---------|
| 54 | PDSA**** | 83,256 | £89,728 | 87,202 | 85,918 | 85,119 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 4000 |
| 55 | St John Ambulance**# | 106,900 | 99,300 | 91,400 | 90,581 | 87,023 | 7.80 | 8.80 | 8.70 | 9.9 | 9.954 | 7.30% | 8.86% | 9.52% | 10.93% | 11.44% | 39,300 |
| 56 | The National Autistic Society**** | 98,657 | 95,755 | 98,317 | 92,257 | 90,488 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 2000 |
| 57 | Dogs Trust* | 98,395 | 89,894 | 84,743 | 76,560 | 71,999 | 0.22 | 0.21 | 0.16 | 0.17 | 0.13 | 0.22% | 0.23% | 0.19% | 0.22% | 0.18% | 3200 |
| 58 | Alzheimer's Society** | 97,949 | 90,574 | 84,437 | 70,771 | 71,008 | 4.65 | 2.84 | 1.80 | 1.28 | 0.88 | 4.75% | 3.14% | 2.13% | 1.81% | 1.24% | 10600 |
| 59 | Great Ormond Street Hospital Children's Charity* | 93,777 | 80,891 | 74,500 | 70,142 | 66,335 | 20.45 | 17.62 | 19.06 | 17.04 | 13.18 | 21.81% | 21.78% | 25.58% | 24.29% | 19.87% | 1779 |
| 60 | Guide Dogs for the Blind Association** | 103,700 | 101,100 | 74,900 | 69,100 | 66,100 | 7.70 | 7.00 | 6.00 | 5.5 | 5.3 | 7.43% | 6.92% | 8.01% | 7.96% | 8.02% | 16,000 |
| 61 | World Vision UK**** | 90,938 | 71,825 | 66,742 | 68,789 | 67,925 | 0.00 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 9 |
| 62 | THE LULLABY TRUST* | 1,519 | 1,801 | 1,461 | 1,258 | 1,336 | 0.64 | 0.78 | 0.66 | 0.607 | 0.498 | 42.40% | 43.36% | 45.11% | 48.25% | 37.28% | N/A |
| 63 | Water Aid* | 85,475 | 83,600 | 73,695 | 65,648 | 55,807 | 4.90 | 4.80 | 3.76 | 3.45 | 3.16 | 5.73% | 5.74% | 5.10% | 5.26% | 5.66% | 546 |
| 64 | UNICEF UK* | 100,708 | 93,729 | 79,100 | 62,326 | 95,013 | 5.37 | 11.47 | 2.36 | 5.09 | 2.962 | 5.33% | 12.24% | 2.98% | 8.17% | 3.12% | 100 |
| 65 | WWF UK ### | 71,088 | 63,203 | 62,952 | 59,980 | 66,177 | 0.00 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 30 |
| 66 | ActionAid ### | 65,331 | 62,791 | 63,660 | 59,454 | 62,584 | 0.00 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 15 |
| 67 | Voluntary Service Overseas* | 81,232 | 77,012 | 68,713 | 57,080 | 55,981 | 3.60 | 3.85 | 2.78 | 1.10 | 0.7 | 4.43% | 5.00% | 4.05% | 1.93% | 1.25% | 100 |
| 68 | The Princes Trust* | 69,983 | 66,026 | 60,583 | 57,699 | 55,337 | 2.05 | 2.69 | 2.02 | 2.66 | 3.6 | 2.93% | 4.07% | 3.33% | 4.61% | 6.51% | 6000 |
| 69 | Shelter*** | 57,427 | 69,565 | 57,540 | 53,537 | 52,859 | 3.01 | 3.03 | 2.34 | 1.57 | 1.37 | 5.24% | 4.36% | 4.07% | 2.93% | 2.59% | 1500 |
| 70 | Soldiers, Sailors, Airmen and family Association*** | 53,819 | 59,655 | 58,246 | 50,365 | 51,438 | 2.10 | 2.53 | 1.38 | 1.58 | 1.6 | 3.90% | 4.24% | 2.37% | 3.14% | 3.11% | 7,060 |
| 71 | BBC Children in Need** | 64,829 | 56,046 | 55,564 | 47,494 | 50,907 | 53.32 | 46.47 | 49.70 | 43.10 | 46.2 | 82.25% | 82.91% | 89.45% | 90.75% | 90.75% | 50 |
| 72 | Help for Heroes* | 36,514 | 40,963 | 37,212 | 33,914 | 40,551 | 4.60 | 7.80 | 3.10 | 2.73 | 1.86 | 12.60% | 19.04% | 8.33% | 8.05% | 4.59% | 2073 |
| 73 | The Scout Association* | 43,385 | 29,993 | 28,754 | 26,615 | 35,156 | 11.58 | 1.08 | 1.39 | 1.09 | 8.19 | 26.69% | 3.60% | 4.82% | 4.10% | 23.30% | 116,438 |
| 74 | The Donkey Sanctuary # | 35,058 | 32,435 | 30,722 | 32,221 | 23,642 | 0.0 | 0.0 | 0.0 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00% | 0.00% | 618 |
| 75 | Woodland Trust # | 37,502 | 38,139 | 33,397 | 31,878 | 26,997 | 0.0 | 0.0 | 0.0 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00% | 0.00% | 2500 |
| 76 | Stroke Association* | 36,493 | 37,496 | 33,546 | 31,051 | 30,587 | 3.4 | 3.5 | 3.3 | 3.34 | 2.76 | 9.31% | 9.33% | 9.72% | 10.76% | 9.02% | 3,885 |
| 77 | The Blue Cross**** | 34,158 | 33,368 | 29,493 | 30,979 | 28,604 | 0.2 | 0.0 | 0.0 | 0.00 | 0.00 | 0.70% | 0.00% | 0.00% | 0.00% | 0.00% | 3500 |
| 78 | Eden Trust Project**** | 25,653 | 23,666 | 23,265 | 27,938 | 30,889 | 0.0 | 0.0 | 0.0 | 0.00 | 0.00 | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 150 |
| 79 | Mind* | 39,903 | 37,062 | 33,655 | 29,074 | 29,899 | 5.12 | 3.95 | 2.92 | 2.14 | 1.74 | 12.83% | 10.66% | 8.69% | 7.35% | 5.82% | 2638 |
| 80 | THE BRITISH DIABETIC ASSOCIATION*** | 37,028 | 41,808 | 38,840 | 27,834 | 29,526 | 1.47 | 1.20 | 5.88 | 1.89 | 1.38 | 3.97% | 2.87% | 15.14% | 6.77% | 4.67% | 7250 |
| 81 | Multiple Sclerosis Society* | 27,743 | 26,132 | 24,093 | 25,414 | 28,919 | 4.24 | 4.18 | 1.65 | 1.10 | 1.80 | 15.28% | 16.00% | 6.85% | 4.33% | 6.22% | 5500 |
| 82 | World Animal Protection**** | 30,892 | 34,480 | 27,892 | 24,991 | 29,022 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 9 |

| | | | | | | | | | | | | | | | | | |
|-----|---|--------|--------|--------|--------|--------|-------|-------|-------|-------|-------|--------|--------|--------|--------|--------|---------|
| 83 | Amnesty International UK** | 14,333 | 16,213 | 14,041 | 13,938 | 12,778 | 0.55 | 0.58 | 0.51 | 0.63 | 0.64 | 3.85% | 3.58% | 3.65% | 4.48% | 4.99% | 52 |
| 84 | Parkinson's UK** | 31,451 | 30,911 | 24,518 | 23,937 | 21,923 | 2.20 | 1.87 | 1.67 | 1.70 | 1.58 | 7.00% | 6.05% | 6.81% | 7.10% | 7.21% | 3500 |
| 85 | Prostate Cancer UK* | 20,027 | 24,076 | 31,125 | 29,377 | 23,330 | 8.22 | 13.71 | 22.21 | 20.27 | 18.34 | 41.05% | 56.96% | 71.36% | 69.00% | 78.61% | 1817 |
| 86 | MOVEMBER EUROPE* | 9,988 | 12,003 | 20,547 | 27,104 | 22,003 | 9.33 | 11.50 | 19.89 | 26.69 | 21.95 | 93.41% | 95.79% | 96.82% | 98.47% | 99.76% | 30 |
| 87 | The Royal Society of Wildlife Trusts # | 11,818 | 9,226 | 15,754 | 23,082 | 28,091 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 7 |
| 88 | Clic Sargent** | 24,872 | 25,036 | 25,485 | 22,261 | 22,240 | 6.77 | 7.50 | 7.70 | 7.40 | 7.00 | 27.22% | 29.96% | 30.21% | 33.24% | 31.47% | 1300 |
| 89 | National Deaf Childrens Society # | 23,516 | 22,762 | 21,472 | 22,069 | 20,009 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 702 |
| 90 | Bloodwise** | 16,850 | 20,588 | 21,656 | 20,353 | 19,242 | 4.00 | 5.20 | 4.70 | 3.90 | 3.00 | 23.74% | 25.26% | 21.70% | 19.16% | 15.59% | 2000 |
| 91 | Girlguiding UK / The Guide Association* | 19,017 | 19,492 | 17,507 | 17,723 | 16,753 | 0.79 | 0.92 | 0.82 | 0.81 | 0.92 | 4.15% | 4.72% | 4.68% | 4.57% | 5.49% | 100,000 |
| 92 | Breakthrough Breast Cancer / Breast Cancer Now* | 27,616 | 11,196 | 16,502 | 16,344 | 18,077 | 4.95 | 1.76 | 4.52 | 3.43 | 4.28 | 17.93% | 15.68% | 27.40% | 20.97% | 23.68% | 400 |
| 93 | Breast Cancer Care* | 17,036 | 16,575 | 15,353 | 13,359 | 12,675 | 4.14 | 4.50 | 3.98 | 3.56 | 3.23 | 24.31% | 27.15% | 25.93% | 26.65% | 25.48% | 590 |
| 94 | Samaritans*** | 16,173 | 13,246 | 12,507 | 12,943 | 11,557 | 1.00 | 1.08 | 1.00 | 1.15 | 1.00 | 6.18% | 8.15% | 8.00% | 8.89% | 8.65% | 20,000 |
| 95 | Cystic Fibrosis Trust** | 11,386 | 12,113 | 10,806 | 9,726 | 10,426 | 3.86 | 4.22 | 4.31 | 4.72 | 5.23 | 33.90% | 34.84% | 39.89% | 48.53% | 50.16% | 82 |
| 96 | Redwings Horse Sanctuary # | 12,858 | 12,007 | 9,078 | 9,963 | 9,819 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 29 |
| 97 | Friends of the Earth Trust* | 9,172 | 9,359 | 10,204 | 8,929 | 8,414 | 0.02 | 0.01 | 0.04 | 0.08 | 0.09 | 0.17% | 0.15% | 0.39% | 0.93% | 1.08% | 100 |
| 98 | Asthma UK* | 8,737 | 7,933 | 9,290 | 7,601 | 7,503 | 1.21 | 1.33 | 1.27 | 1.24 | 1.26 | 13.89% | 16.77% | 13.66% | 16.31% | 16.79% | 283 |
| 99 | Make a Wish Foundation UK* | 9,934 | 7,439 | 6,400 | 6,294 | 6,177 | 2.20 | 2.13 | 2.08 | 1.75 | 1.41 | 22.14% | 28.63% | 32.50% | 27.80% | 22.83% | 750 |
| 100 | SPARKS* | 4,127 | 3,609 | 4,107 | 4,608 | 4,292 | 1.83 | 1.80 | 2.36 | 2.88 | 2.533 | 44.37% | 49.85% | 57.37% | 62.39% | 59.02% | 12 |
| 101 | HOSPICE OF THE GOOD SHEPHERD LTD* | 3,975 | 3,815 | 4,034 | 3,298 | 2,961 | 0.79 | 0.48 | 0.46 | 0.62 | 0.512 | 19.90% | 12.58% | 11.40% | 18.92% | 17.29% | 368 |
| 102 | National Animal Welfare Trust* | 4,016 | 3,881 | 2,171 | 2,414 | 4,152 | 0.023 | 0.028 | 0.009 | 0.02 | 0.007 | 0.57% | 0.72% | 0.41% | 0.87% | 0.17% | 500 |
| 103 | Clatterbridge Cancer Charity* | 2,058 | 1,587 | 1,472 | 1,366 | 1,193 | 1.064 | 1.049 | 0.770 | 0.77 | 0.783 | 51.70% | 66.10% | 52.31% | 56.37% | 65.63% | 80 |
| 104 | Caudwell Childrens Charity* | 7,765 | 6,257 | 5,337 | 5,519 | 7,023 | 3.759 | 4.830 | 3.226 | 3.96 | 4.177 | 48.41% | 77.19% | 60.45% | 71.73% | 59.48% | 1292 |
| 105 | Hope House Hospice*** | 7,811 | 7,672 | 7,592 | 6,470 | 6,237 | 0.25 | 0.25 | 0.25 | 0.25 | 0.25 | 3.20% | 3.26% | 3.29% | 3.86% | 4.01% | 670 |
| 106 | Claire House Hospice* | 6,700 | 6,703 | 6,593 | 5,723 | 4,833 | 0.824 | 0.723 | 0.504 | 0.75 | 0.632 | 12.30% | 10.79% | 7.64% | 13.11% | 13.08% | 769 |
| 107 | Turn2us (ELIZABETH FINN CARE)** | 29,161 | 28,846 | 26,111 | 26,434 | 24,478 | 0.003 | 0.005 | 0.006 | 0.006 | 0.033 | 0.01% | 0.02% | 0.02% | 0.02% | 0.13% | 251 |
| 108 | Brain Tumor Chairty* | 10,272 | 7,158 | 5,137 | 4,933 | 3,473 | 4.217 | 3.210 | 3.028 | 2.40 | 1.6 | 41.05% | 44.84% | 58.94% | 48.67% | 46.07% | 12 |
| 109 | Children today* | 0.373 | 0.499 | 0.499 | 0.897 | 0.671 | 0.102 | 0.059 | 0.083 | 0.139 | 0.218 | 27.35% | 11.82% | 16.53% | 15.50% | 32.49% | N/A |
| 11 | Ronald McDonald House* | 10,398 | 14,248 | 9,088 | 7,448 | 6,657 | 0.924 | 0.95 | 0.793 | 0.87 | 0.774 | 8.89% | 6.68% | 8.73% | 11.71% | 11.63% | 2550 |

| | | | | | | | | | | | | | | | | | |
|---------|---|-------------------|-------------------|-------------------|-------------------|-------------------|---------------|---------------|---------------|---------------|----------------|--------------|--------------|--------------|--------------|--------------|---------------|
| 0 | | | | | | | | | | | | | | | | | |
| 11 1 | St Roccas Hospice* | 3,984 | 4,034 | 4,118 | 3,660 | 3,945 | 0.554 | 0.508 | 0.485 | 0.405 | 0.405 | 13.91% | 12.59% | 11.78% | 11.07% | 10.27% | 660 |
| 11 2 | St Lukes Cheshire Hospice* | 4,884 | 4,831 | 3,632 | 3,277 | 3,155 | 0.494 | 0.471 | 0.306 | 0.32 | 0.422 | 10.11% | 9.75% | 8.43% | 9.77% | 13.38% | 890 |
| 11 3 | WOODEN SPOON SOCIETY* | 3,703 | 3,192 | 3,819 | 3,711 | 4,228 | 2.118 | 2.020 | 2.241 | 2.187 | 2.679 | 57.20% | 63.28% | 58.68% | 58.93% | 63.36% | 400 |
| 11 4 | East Cheshire Hospice* | 4,112 | 3,772 | 3,565 | 3,405 | 3,777 | 0.853 | 0.825 | 0.725 | 0.676 | 0.542 | 20.74% | 21.87% | 20.34% | 19.85% | 14.35% | 600 |
| 11 5 | ST OSWALD'S HOSPICE* | 10,813 | 10,113 | 10,767 | 9,946 | 8,882 | 0.755 | 0.833 | 0.950 | 0.806 | 0.842 | 6.98% | 8.24% | 8.82% | 8.10% | 9.48% | 1300 |
| 11 6 | ST GEMMA'S HOSPICE* | 9,518 | 9,662 | 9,682 | 9,273 | 9,044 | 1.067 | 1.004 | 0.261 | 0.175 | 0.208 | 11.21% | 10.39% | 2.70% | 1.89% | 2.30% | 750 |
| 11 7 | THE BORN FREE FOUNDATION* | 6,606 | 3,784 | 3,761 | 2,705 | 3,174 | 0.370 | 0.432 | 0.294 | 0.329 | 0.619 | 5.60% | 11.42% | 7.82% | 12.16% | 19.50% | 5 |
| 11 8 | BRITISH LIMBLESS EX-SERVICE MEN'S ASSOCIATION (BLESMA)* | 6,662 | 5,777 | 4,683 | 4,823 | 4,487 | 0.326 | 0.214 | 0.073 | 0 | 0 | 4.89% | 3.70% | 1.56% | 0.00% | 0.00% | 309 |
| 11 9 | THE DUKE OF EDINBURGH'S AWARD* | 13,921 | 11,523 | 10,715 | 9,661 | 10,046 | 0.677 | 0.802 | 0.518 | 0.364 | 0.344 | 4.86% | 6.96% | 4.83% | 3.77% | 3.42% | 0 |
| 12 0 | HOSPICE UK* | 5,545 | 6,431 | 66,533 | 5,995 | 6,574 | 0.669 | 0.693 | 0.726 | 0.74 | 0.739 | 12.06% | 10.78% | 1.09% | 12.34% | 11.24% | 1 |
| | GRAND TOTAL | 16,555,583 | 16,130,910 | 15,601,146 | 14,821,147 | 14,029,422 | 810.54 | 793.16 | 719.97 | 705.14 | 662.451 | 4.90% | 4.92% | 4.61% | 4.76% | 4.72% | 895146 |

Table 2 – Charity Income Date 2011 – 2016 – All Income including event related for charities with more than £10million turnover.

| | Charity Name | Total income for 2015/16 in £millions | Total income for 2014/15 in £millions | Total income for 2013/14 in £millions | Total income for 2012/13 in £millions | Total income for 2011/12 in £millions | Amount raised through events £millions 15/16 | Amount raised through events £millions 14/15 | Amount raised through events £millions 13/14 | Amount raised through events £millions 12/13 | Amount raised through events £millions 11/12 | Percentage of total raised via events 15/16 | Percentage of total raised via events 14/15 | Percentage of total raised via events 13/14 | Percentage of total raised via events 12/13 | Percentage of total raised via events 11/12 | No of Volunteers - 15/16 |
|----|---|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|--|--|--|--|--|---|---|---|---|---|--------------------------|
| 1 | Lloyd's Register Foundation # | 901,037 | 1,062,537 | 1,048,102 | 951,392 | 910,519 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 2 | The British Council # | 979,639 | 972,877 | 864,289 | 781,289 | 738,502 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 3 | The Arts Council of England # | 732,814 | 724,844 | 694,686 | 746,425 | 613,539 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 4 | Canal & River Trust # | 189,700 | 193,300 | 164,600 | 150,400 | 122,100 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 9234 |
| 5 | Nuffield Health # | 767,600 | 711,100 | 661,600 | 645,700 | 576,400 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 6 | Cancer Research UK* | 635,145 | 634,808 | 665,410 | 536,557 | 492,627 | 129.0 | 119.9 | 107.8 | 114.5 | 96.1 | 20.31% | 18.89% | 16.20% | 21.34% | 19.51% | 40,000 |
| 7 | The National Trust # | 522,165 | 494,108 | 460,298 | 456,926 | 435,916 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 61,000 |
| 8 | Cardiff University # | 511,753 | 482,592 | 455,731 | 435,734 | 425,539 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 9 | The Charities Aid Foundation # | 503,327 | 466,932 | 418,213 | 384,747 | 399,946 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 30 |
| 10 | Oxfam* | 414,700 | 401,400 | 389,100 | 367,900 | 385,500 | 36.4 | 35.0 | 31.5 | 26.1 | 32.2 | 8.78% | 8.72% | 8.10% | 7.09% | 8.35% | 30,000 |
| 11 | United Church Schools Foundations LTD # | 336,342 | 359,179 | 322,727 | 302,614 | 325,687 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 12 | The Save the Children Fund*** | 389,717 | 370,290 | 343,000 | 283,748 | 332,881 | 19.7 | 34.4 | 31.003 | 24.033 | 22.961 | 5.05% | 9.28% | 9.04% | 8.47% | 6.90% | 13317 |
| 13 | Wellcome Trust # | 390,300 | 438,687 | 337,962 | 281,489 | 242,435 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 14 | Anchor Trust # | 367,327 | 269,817 | 268,310 | 274,974 | 273,908 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 150 |
| 15 | British Heart Foundation* | 301,500 | 288,200 | 275,100 | 263,607 | 249,893 | 54.3 | 22.7 | 20.8 | 16.49 | 18.52 | 18.01% | 7.88% | 7.56% | 6.26% | 7.41% | 23,729 |
| 16 | Barnados** | 298,660 | 295,052 | 285,774 | 258,112 | 245,182 | 23.6 | 25.2 | 25.1 | 27.29 | 28.37 | 7.90% | 8.53% | 8.77% | 10.57% | 11.57% | 18,079 |
| 17 | CITB # | 298,319 | 263,964 | 273,659 | 245,605 | 253,059 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 500 |
| 18 | The Woodard Corporation # | 178,517 | 175,282 | 169,160 | 224,468 | 146,415 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 250 |
| 20 | The Girls' Day School Trust # | 253,796 | 254,084 | 273,689 | 233,553 | 214,755 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 210 |
| 21 | Oasis Charitable Trust # | 210,393 | 198,446 | 271,709 | 160,323 | 204,914 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 2000 |
| 22 | The British Red Cross Society # | 275,100 | 261,800 | 228,400 | 200,100 | 213,800 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 21,677 |

| | | | | | | | | | | | | | | | | | |
|----|--|---------|---------|---------|---------|---------|------|------|-------|--------|--------|--------|--------|--------|--------|--------|--------|
| 23 | Education Development Trust # | 84,982 | 125,719 | 197,340 | 189,401 | 130,693 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 24 | Royal Mencap Society** | 191,328 | 191,651 | 201,195 | 196,584 | 200,597 | 5.0 | 3.8 | 4.0 | 4.16 | 10.67 | 2.61% | 1.98% | 1.99% | 2.12% | 5.32% | 1156 |
| 25 | The Royal National Lifeboat Institution** | 191,334 | 190,016 | 191,034 | 174,681 | 172,690 | 56.5 | 58.0 | 51.7 | 51.9 | 51.9 | 29.53% | 30.52% | 27.06% | 29.71% | 30.05% | 36511 |
| 26 | The Salvation Army** | 209,008 | 194,080 | 196,099 | 181,516 | 162,208 | 51.0 | 45.3 | 43.2 | 39.91 | 37.1 | 24.39% | 23.34% | 22.02% | 21.99% | 22.87% | 10,000 |
| 27 | Action for Children** | 160,884 | 173,070 | 179,670 | 180,029 | 197,962 | 12.6 | 12.9 | 13.1 | 12.69 | 15.13 | 7.85% | 7.42% | 7.29% | 7.05% | 7.64% | 1475 |
| 28 | Methodist Homes # | 191,468 | 179,826 | 196,500 | 179,697 | 153,743 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 5500 |
| 29 | St Andrews Healthcare # | 199,100 | 190,900 | 189,400 | 178,000 | 168,700 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 152 |
| 30 | Marie Stopes International # | 266,297 | 242,004 | 211,928 | 173,412 | 145,173 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 32 | JISC # | 130,895 | 137,877 | 161,011 | 163,718 | 107,277 | 0.4 | 0.3 | 0.0 | 0 | 0 | 0.31% | 0.21% | 0 | 0.00% | 0.00% | 0 |
| 33 | Leonard Cheshire Disability** | 159,117 | 162,241 | 154,559 | 159,922 | 158,039 | 7.7 | 9.4 | 3.4 | 3.32 | 3.89 | 4.82% | 5.82% | 2.23% | 2.08% | 2.46% | 4000 |
| 34 | Age UK** | 168,071 | 174,575 | 166,629 | 158,897 | 167,655 | 0.8 | 0.8 | 1.3 | 1.67 | 1.95 | 0.49% | 0.47% | 0.77% | 1.05% | 1.16% | 41000 |
| 35 | Royal Commonwealth Society for the Blind** | 198,303 | 187,578 | 199,688 | 158,629 | 161,311 | 8.9 | 9.9 | 7.106 | 6.97 | 7.229 | 4.49% | 5.28% | 3.56% | 4.39% | 4.48% | 25 |
| 36 | Macmillan Cancer Support* | 230,211 | 218,430 | 189,709 | 155,688 | 144,530 | 53.7 | 47.4 | 37.2 | 25.98 | 19.387 | 23.31% | 21.70% | 19.61% | 16.69% | 13.41% | 25500 |
| 37 | AQA Education # | 150,847 | 144,511 | 152,814 | 155,327 | 159,095 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 39 | Marie Curie Cancer Care** | 156,222 | 155,880 | 154,805 | 148,952 | 138,405 | 65.7 | 65.9 | 64.6 | 59.13 | 51.77 | 42.06% | 42.28% | 41.72% | 39.70% | 37.40% | 11000 |
| 40 | University of South Wales # | 190,907 | 196,941 | 195,680 | 192,541 | 148,723 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 73 |
| 41 | Church Commissioners for England # | 148,000 | 140,400 | 139,700 | 148,300 | 148,300 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 42 | The Ormiston Trust # | 255,480 | 212,695 | 222,679 | 146,831 | 106,864 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 43 | The Royal British Legion* | 161,317 | 133,472 | 124,558 | 132,816 | 136,185 | 2.66 | 2.73 | 1.96 | 2.88 | 2.63 | 1.65% | 2.05% | 1.57% | 2.17% | 1.93% | 119000 |
| 44 | RSPCA*** | 124,403 | 125,890 | 121,245 | 132,803 | 116,200 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 6486 |
| 45 | Wakefield & District Housing Limited # | 156,513 | 148,364 | 137,833 | 131,832 | 118,912 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 46 | Bangor University # | 143,442 | 142,671 | 138,930 | 135,361 | 131,488 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 100 |
| 47 | Trustees of the London Clinic Limited # | 141,793 | 144,700 | 136,654 | 131,173 | 124,428 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 0 |
| 48 | NSPCC* | 128,912 | 134,467 | 125,877 | 129,432 | 135,703 | 17.2 | 18.3 | 12.6 | 14.542 | 14.097 | 13.35% | 13.64% | 10.01% | 11.24% | 10.39% | 11,000 |
| 49 | Peabody Trust # | 252,670 | 158,190 | 149,204 | 123,146 | 127,760 | 0.0 | 0.0 | 0.0 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 1149 |
| 50 | Royal Society for the Protection of Birds* | 136,994 | 132,872 | 127,045 | 122,114 | 119,677 | 0.97 | 1.09 | 0.84 | 0.822 | 0.829 | 0.71% | 0.82% | 0.66% | 0.67% | 0.69% | 11,878 |

| | | | | | | | | | | | | | | | | | |
|----|---|---------|---------|---------|---------|---------|-------|-------|-------|--------|--------|--------|--------|--------|--------|--------|---------|
| 51 | Comic Relief * | 92,221 | 106,158 | 84,424 | 114,167 | 89,465 | 44.98 | 65.78 | 48.54 | 69.165 | 49.954 | 48.78% | 61.96% | 57.50% | 60.58% | 55.84% | 3 |
| 52 | Scope* | 99,523 | 101,068 | 102,635 | 102,961 | 104,288 | 1.80 | 2.73 | 2.16 | 2 | 2 | 1.81% | 2.71% | 2.11% | 1.94% | 1.92% | 9000 |
| 53 | Christian Aid**** | 106,976 | 99,912 | 103,604 | 95,445 | 95,443 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 440 |
| 54 | PDSA**** | 83,256 | £89,728 | 87,202 | 85,918 | 85,119 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 4000 |
| 55 | St John Ambulance**# | 106,900 | 99,300 | 91,400 | 90,581 | 87,023 | 7.80 | 8.80 | 8.70 | 9.9 | 9.954 | 7.30% | 8.86% | 9.52% | 10.93% | 11.44% | 39,300 |
| 56 | The National Autistic Society**** | 98,657 | 95,755 | 98,317 | 92,257 | 90,488 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 2000 |
| 57 | Dogs Trust* | 98,395 | 89,894 | 84,743 | 76,560 | 71,999 | 0.22 | 0.21 | 0.16 | 0.17 | 0.13 | 0.22% | 0.23% | 0.19% | 0.22% | 0.18% | 3200 |
| 58 | Alzheimer's Society** | 97,949 | 90,574 | 84,437 | 70,771 | 71,008 | 4.65 | 2.84 | 1.80 | 1.28 | 0.88 | 4.75% | 3.14% | 2.13% | 1.81% | 1.24% | 10600 |
| 59 | Great Ormond Street Hospital Children's Charity* | 93,777 | 80,891 | 74,500 | 70,142 | 66,335 | 20.45 | 17.62 | 19.06 | 17.04 | 13.18 | 21.81% | 21.78% | 25.58% | 24.29% | 19.87% | 1779 |
| 60 | Guide Dogs for the Blind Association** | 103,700 | 101,100 | 74,900 | 69,100 | 66,100 | 7.70 | 7.00 | 6.00 | 5.5 | 5.3 | 7.43% | 6.92% | 8.01% | 7.96% | 8.02% | 16,000 |
| 61 | World Vision UK**** | 90,938 | 71,825 | 66,742 | 68,789 | 67,925 | 0.00 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 9 |
| 63 | Water Aid* | 85,475 | 83,600 | 73,695 | 65,648 | 55,807 | 4.90 | 4.80 | 3.76 | 3.45 | 3.16 | 5.73% | 5.74% | 5.10% | 5.26% | 5.66% | 546 |
| 64 | UNICEF UK* | 100,708 | 93,729 | 79,100 | 62,326 | 95,013 | 5.37 | 11.47 | 2.36 | 5.09 | 2.962 | 5.33% | 12.24% | 2.98% | 8.17% | 3.12% | 100 |
| 65 | WWF UK ### | 71,088 | 63,203 | 62,952 | 59,980 | 66,177 | 0.00 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 30 |
| 66 | ActionAid ### | 65,331 | 62,791 | 63,660 | 59,454 | 62,584 | 0.00 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 15 |
| 67 | Voluntary Service Overseas* | 81,232 | 77,012 | 68,713 | 57,080 | 55,981 | 3.60 | 3.85 | 2.78 | 1.10 | 0.7 | 4.43% | 5.00% | 4.05% | 1.93% | 1.25% | 100 |
| 68 | The Princes Trust* | 69,983 | 66,026 | 60,583 | 57,699 | 55,337 | 2.05 | 2.69 | 2.02 | 2.66 | 3.6 | 2.93% | 4.07% | 3.33% | 4.61% | 6.51% | 6000 |
| 69 | Shelter*** | 57,427 | 69,565 | 57,540 | 53,537 | 52,859 | 3.01 | 3.03 | 2.34 | 1.57 | 1.37 | 5.24% | 4.36% | 4.07% | 2.93% | 2.59% | 1500 |
| 70 | Soldiers, Sailors, Airmen and family Association*** | 53,819 | 59,655 | 58,246 | 50,365 | 51,438 | 2.10 | 2.53 | 1.38 | 1.58 | 1.6 | 3.90% | 4.24% | 2.37% | 3.14% | 3.11% | 7,060 |
| 71 | BBC Children in Need** | 64,829 | 56,046 | 55,564 | 47,494 | 50,907 | 53.32 | 46.47 | 49.70 | 43.10 | 46.2 | 82.25% | 82.91% | 89.45% | 90.75% | 90.75% | 50 |
| 72 | Help for Heroes* | 36,514 | 40,963 | 37,212 | 33,914 | 40,551 | 4.60 | 7.80 | 3.10 | 2.73 | 1.86 | 12.60% | 19.04% | 8.33% | 8.05% | 4.59% | 2073 |
| 73 | The Scout Association* | 43,385 | 29,993 | 28,754 | 26,615 | 35,156 | 11.58 | 1.08 | 1.39 | 1.09 | 8.19 | 26.69% | 3.60% | 4.82% | 4.10% | 23.30% | 116,438 |
| 74 | The Donkey Sanctuary # | 35,058 | 32,435 | 30,722 | 32,221 | 23,642 | 0.0 | 0.0 | 0.0 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00% | 0.00% | 618 |
| 75 | Woodland Trust # | 37,502 | 38,139 | 33,397 | 31,878 | 26,997 | 0.0 | 0.0 | 0.0 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00% | 0.00% | 2500 |
| 76 | Stroke Association* | 36,493 | 37,496 | 33,546 | 31,051 | 30,587 | 3.4 | 3.5 | 3.3 | 3.34 | 2.76 | 9.31% | 9.33% | 9.72% | 10.76% | 9.02% | 3,885 |
| 77 | The Blue Cross**** | 34,158 | 33,368 | 29,493 | 30,979 | 28,604 | 0.2 | 0.0 | 0.0 | 0.00 | 0.00 | 0.70% | 0.00% | 0.00% | 0.00% | 0.00% | 3500 |
| 78 | Eden Trust Project**** | 25,653 | 23,666 | 23,265 | 27,938 | 30,889 | 0.0 | 0.0 | 0.0 | 0.00 | 0.00 | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 150 |
| 79 | Mind* | 39,903 | 37,062 | 33,655 | 29,074 | 29,899 | 5.12 | 3.95 | 2.92 | 2.14 | 1.74 | 12.83% | 10.66% | 8.69% | 7.35% | 5.82% | 2638 |
| 80 | THE BRITISH DIABETIC | 37,028 | 41,808 | 38,840 | 27,834 | 29,526 | 1.47 | 1.20 | 5.88 | 1.89 | 1.38 | 3.97% | 2.87% | 15.14% | 6.77% | 4.67% | 7250 |

| | | | | | | | | | | | | | | | | | |
|-----|---|-------------------|-------------------|-------------------|-------------------|-------------------|---------------|---------------|---------------|---------------|----------------|--------------|--------------|--------------|--------------|--------------|---------------|
| | ASSOCIATION*** | | | | | | | | | | | | | | | | |
| 81 | Multiple Sclerosis Society* | 27,743 | 26,132 | 24,093 | 25,414 | 28,919 | 4.24 | 4.18 | 1.65 | 1.10 | 1.80 | 15.28% | 16.00% | 6.85% | 4.33% | 6.22% | 5500 |
| 82 | World Animal Protection**** | 30,892 | 34,480 | 27,892 | 24,991 | 29,022 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 9 |
| 83 | Amnesty International UK** | 14,333 | 16,213 | 14,041 | 13,938 | 12,778 | 0.55 | 0.58 | 0.51 | 0.63 | 0.64 | 3.85% | 3.58% | 3.65% | 4.48% | 4.99% | 52 |
| 84 | Parkinson's UK** | 31,451 | 30,911 | 24,518 | 23,937 | 21,923 | 2.20 | 1.87 | 1.67 | 1.70 | 1.58 | 7.00% | 6.05% | 6.81% | 7.10% | 7.21% | 3500 |
| 85 | Prostate Cancer UK* | 20,027 | 24,076 | 31,125 | 29,377 | 23,330 | 8.22 | 13.71 | 22.21 | 20.27 | 18.34 | 41.05% | 56.96% | 71.36% | 69.00% | 78.61% | 1817 |
| 87 | The Royal Society of Wildlife Trusts # | 11,818 | 9,226 | 15,754 | 23,082 | 28,091 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 7 |
| 88 | Clic Sargent** | 24,872 | 25,036 | 25,485 | 22,261 | 22,240 | 6.77 | 7.50 | 7.70 | 7.40 | 7.00 | 27.22% | 29.96% | 30.21% | 33.24% | 31.47% | 1300 |
| 89 | National Deaf Childrens Society # | 23,516 | 22,762 | 21,472 | 22,069 | 20,009 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 702 |
| 90 | Bloodwise** | 16,850 | 20,588 | 21,656 | 20,353 | 19,242 | 4.00 | 5.20 | 4.70 | 3.90 | 3.00 | 23.74% | 25.26% | 21.70% | 19.16% | 15.59% | 2000 |
| 91 | Girlguiding UK / The Guide Association* | 19,017 | 19,492 | 17,507 | 17,723 | 16,753 | 0.79 | 0.92 | 0.82 | 0.81 | 0.92 | 4.15% | 4.72% | 4.68% | 4.57% | 5.49% | 100,000 |
| 92 | Breakthrough Breast Cancer / Breast Cancer Now* | 27,616 | 11,196 | 16,502 | 16,344 | 18,077 | 4.95 | 1.76 | 4.52 | 3.43 | 4.28 | 17.93% | 15.68% | 27.40% | 20.97% | 23.68% | 400 |
| 93 | Breast Cancer Care* | 17,036 | 16,575 | 15,353 | 13,359 | 12,675 | 4.14 | 4.50 | 3.98 | 3.56 | 3.23 | 24.31% | 27.15% | 25.93% | 26.65% | 25.48% | 590 |
| 94 | Samaritans*** | 16,173 | 13,246 | 12,507 | 12,943 | 11,557 | 1.00 | 1.08 | 1.00 | 1.15 | 1.00 | 6.18% | 8.15% | 8.00% | 8.89% | 8.65% | 20,000 |
| 95 | Cystic Fibrosis Trust** | 11,386 | 12,113 | 10,806 | 9,726 | 10,426 | 3.86 | 4.22 | 4.31 | 4.72 | 5.23 | 33.90% | 34.84% | 39.89% | 48.53% | 50.16% | 82 |
| 96 | Redwings Horse Sanctuary # | 12,858 | 12,007 | 9,078 | 9,963 | 9,819 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 29 |
| 107 | Turn2us (ELIZABETH FINN CARE)** | 29,161 | 28,846 | 26,111 | 26,434 | 24,478 | 0.003 | 0.005 | 0.006 | 0.006 | 0.033 | 0.01% | 0.02% | 0.02% | 0.02% | 0.13% | 251 |
| 110 | Ronald McDonald House* | 10,398 | 14,248 | 9,088 | 7,448 | 6,657 | 0.924 | 0.95 | 0.793 | 0.87 | 0.774 | 8.89% | 6.68% | 8.73% | 11.71% | 11.63% | 2550 |
| 119 | THE DUKE OF EDINBURGH'S AWARD* | 13,921 | 11,523 | 10,715 | 9,661 | 10,046 | 0.677 | 0.802 | 0.518 | 0.364 | 0.344 | 4.86% | 6.96% | 4.83% | 3.77% | 3.42% | 0 |
| | GRAND TOTAL | 16,393,295 | 15,979,751 | 15,388,849 | 14,317,266 | 13,629,024 | 776.74 | 757.62 | 678.88 | 657.08 | 619.818 | 4.74% | 4.74% | 4.41% | 4.59% | 4.55% | 885754 |

Table 3 – Charity Income Date 2011 – 2016 – Events Income Overview

| | Charity Name | Total income for 2015/16 in £millions | Total income for 2014/15 in £millions | Total income for 2013/14 in £millions | Total income for 2012/13 in £millions | Total income for 2011/12 in £millions | Amount raised through events £millions 15/16 | Amount raised through events £millions 14/15 | Amount raised through events £millions 13/14 | Amount raised through events £millions 12/13 | Amount raised through events £millions 11/12 | Percentage of total raised via events 15/16 | Percentage of total raised via events 14/15 | Percentage of total raised via events 13/14 | Percentage of total raised via events 12/13 | Percentage of total raised via events 11/12 | No of Volunteers - 15/16 |
|---|---------------------|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|--|--|--|--|--|---|---|---|---|---|--------------------------|
| 6 | Cancer Research UK* | 635,145 | 634,808 | 665,410 | 536,557 | 492,627 | 129.0 | 119.9 | 107.8 | 114.5 | 96.1 | 20.31% | 18.89% | 16.20% | 21.34% | 19.51% | 40,000 |

| | | | | | | | | | | | | | | | | | |
|----|--|---------|---------|---------|---------|---------|-------|-------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| 10 | Oxfam* | 414,700 | 401,400 | 389,100 | 367,900 | 385,500 | 36.4 | 35.0 | 31.5 | 26.1 | 32.2 | 8.78% | 8.72% | 8.10% | 7.09% | 8.35% | 30,000 |
| 12 | The Save the Children Fund*** | 389,717 | 370,290 | 343,000 | 283,748 | 332,881 | 19.7 | 34.4 | 31.003 | 24.033 | 22.961 | 5.05% | 9.28% | 9.04% | 8.47% | 6.90% | 13317 |
| 15 | British Heart Foundation* | 301,500 | 288,200 | 275,100 | 263,607 | 249,893 | 54.3 | 22.7 | 20.8 | 16.49 | 18.52 | 18.01% | 7.88% | 7.56% | 6.26% | 7.41% | 23,729 |
| 16 | Barnados** | 298,660 | 295,052 | 285,774 | 258,112 | 245,182 | 23.6 | 25.2 | 25.1 | 27.29 | 28.37 | 7.90% | 8.53% | 8.77% | 10.57% | 11.57% | 18,079 |
| 24 | Royal Mencap Society** | 191,328 | 191,651 | 201,195 | 196,584 | 200,597 | 5.0 | 3.8 | 4.0 | 4.16 | 10.67 | 2.61% | 1.98% | 1.99% | 2.12% | 5.32% | 1156 |
| 25 | The Royal National Lifeboat Institution** | 191,334 | 190,016 | 191,034 | 174,681 | 172,690 | 56.5 | 58.0 | 51.7 | 51.9 | 51.9 | 29.53% | 30.52% | 27.06% | 29.71% | 30.05% | 36511 |
| 26 | The Salvation Army** | 209,008 | 194,080 | 196,099 | 181,516 | 162,208 | 51.0 | 45.3 | 43.2 | 39.91 | 37.1 | 24.39% | 23.34% | 22.02% | 21.99% | 22.87% | 10,000 |
| 27 | Action for Children** | 160,884 | 173,070 | 179,670 | 180,029 | 197,962 | 12.6 | 12.9 | 13.1 | 12.69 | 15.13 | 7.85% | 7.42% | 7.29% | 7.05% | 7.64% | 1475 |
| 31 | KEECH HOSPICE CARE* | 9,914 | 10,217 | 10,484 | 8,454 | 7,755 | 0.32 | 0.37 | 0.40 | 0.261 | 0.256 | 3.26% | 3.58% | 3.82% | 3.09% | 3.30% | 1976 |
| 33 | Leonard Cheshire Disability** | 159,117 | 162,241 | 154,559 | 159,922 | 158,039 | 7.7 | 9.4 | 3.4 | 3.32 | 3.89 | 4.82% | 5.82% | 2.23% | 2.08% | 2.46% | 4000 |
| 34 | Age UK** | 168,071 | 174,575 | 166,629 | 158,897 | 167,655 | 0.8 | 0.8 | 1.3 | 1.67 | 1.95 | 0.49% | 0.47% | 0.77% | 1.05% | 1.16% | 41000 |
| 35 | Royal Commonwealth Society for the Blind** | 198,303 | 187,578 | 199,688 | 158,629 | 161,311 | 8.9 | 9.9 | 7.106 | 6.97 | 7.229 | 4.49% | 5.28% | 3.56% | 4.39% | 4.48% | 25 |
| 36 | Macmillan Cancer Support* | 230,211 | 218,430 | 189,709 | 155,688 | 144,530 | 53.7 | 47.4 | 37.2 | 25.98 | 19.387 | 23.31% | 21.70% | 19.61% | 16.69% | 13.41% | 25500 |
| 39 | Marie Curie Cancer Care** | 156,222 | 155,880 | 154,805 | 148,952 | 138,405 | 65.7 | 65.9 | 64.6 | 59.13 | 51.77 | 42.06% | 42.28% | 41.72% | 39.70% | 37.40% | 11000 |
| 43 | The Royal British Legion* | 161,317 | 133,472 | 124,558 | 132,816 | 136,185 | 2.66 | 2.73 | 1.96 | 2.88 | 2.63 | 1.65% | 2.05% | 1.57% | 2.17% | 1.93% | 119000 |
| 44 | RSPCA*** | 124,403 | 125,890 | 121,245 | 132,803 | 116,200 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 6486 |
| 48 | NSPCC* | 128,912 | 134,467 | 125,877 | 129,432 | 135,703 | 17.2 | 18.3 | 12.6 | 14.542 | 14.097 | 13.35% | 13.64% | 10.01% | 11.24% | 10.39% | 11,000 |
| 50 | Royal Society for the Protection of Birds* | 136,994 | 132,872 | 127,045 | 122,114 | 119,677 | 0.97 | 1.09 | 0.84 | 0.822 | 0.829 | 0.71% | 0.82% | 0.66% | 0.67% | 0.69% | 11,878 |
| 51 | Comic Relief * | 92,221 | 106,158 | 84,424 | 114,167 | 89,465 | 44.98 | 65.78 | 48.54 | 69.165 | 49.954 | 48.78% | 61.96% | 57.50% | 60.58% | 55.84% | 3 |
| 52 | Scope* | 99,523 | 101,068 | 102,635 | 102,961 | 104,288 | 1.80 | 2.73 | 2.16 | 2 | 2 | 1.81% | 2.71% | 2.11% | 1.94% | 1.92% | 9000 |
| 53 | Christian Aid**** | 106,976 | 99,912 | 103,604 | 95,445 | 95,443 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 440 |
| 54 | PDSA**** | 83,256 | £89,728 | 87,202 | 85,918 | 85,119 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 4000 |
| 55 | St John Ambulance**# | 106,900 | 99,300 | 91,400 | 90,581 | 87,023 | 7.80 | 8.80 | 8.70 | 9.9 | 9.954 | 7.30% | 8.86% | 9.52% | 10.93% | 11.44% | 39,300 |
| 56 | The National Autistic Society**** | 98,657 | 95,755 | 98,317 | 92,257 | 90,488 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 2000 |
| 57 | Dogs Trust* | 98,395 | 89,894 | 84,743 | 76,560 | 71,999 | 0.22 | 0.21 | 0.16 | 0.17 | 0.13 | 0.22% | 0.23% | 0.19% | 0.22% | 0.18% | 3200 |
| 58 | Alzheimer's Society** | 97,949 | 90,574 | 84,437 | 70,771 | 71,008 | 4.65 | 2.84 | 1.80 | 1.28 | 0.88 | 4.75% | 3.14% | 2.13% | 1.81% | 1.24% | 10600 |

| | | | | | | | | | | | | | | | | | |
|----|---|---------|---------|--------|--------|--------|-------|-------|-------|-------|-------|--------|--------|--------|--------|--------|---------|
| 59 | Great Ormond Street Hospital Children's Charity* | 93,777 | 80,891 | 74,500 | 70,142 | 66,335 | 20.45 | 17.62 | 19.06 | 17.04 | 13.18 | 21.81% | 21.78% | 25.58% | 24.29% | 19.87% | 1779 |
| 60 | Guide Dogs for the Blind Association** | 103,700 | 101,100 | 74,900 | 69,100 | 66,100 | 7.70 | 7.00 | 6.00 | 5.5 | 5.3 | 7.43% | 6.92% | 8.01% | 7.96% | 8.02% | 16,000 |
| 61 | World Vision UK**** | 90,938 | 71,825 | 66,742 | 68,789 | 67,925 | 0.00 | 0.00 | 0.00 | 0.00 | 0 | 0 | 0 | 0 | 0.00% | 0.00% | 9 |
| 62 | THE LULLABY TRUST* | 1,519 | 1,801 | 1,461 | 1,258 | 1,336 | 0.64 | 0.78 | 0.66 | 0.607 | 0.498 | 42.40% | 43.36% | 45.11% | 48.25% | 37.28% | N/A |
| 63 | Water Aid* | 85,475 | 83,600 | 73,695 | 65,648 | 55,807 | 4.90 | 4.80 | 3.76 | 3.45 | 3.16 | 5.73% | 5.74% | 5.10% | 5.26% | 5.66% | 546 |
| 64 | UNICEF UK* | 100,708 | 93,729 | 79,100 | 62,326 | 95,013 | 5.37 | 11.47 | 2.36 | 5.09 | 2.962 | 5.33% | 12.24% | 2.98% | 8.17% | 3.12% | 100 |
| 67 | Voluntary Service Overseas* | 81,232 | 77,012 | 68,713 | 57,080 | 55,981 | 3.60 | 3.85 | 2.78 | 1.10 | 0.7 | 4.43% | 5.00% | 4.05% | 1.93% | 1.25% | 100 |
| 68 | The Princes Trust* | 69,983 | 66,026 | 60,583 | 57,699 | 55,337 | 2.05 | 2.69 | 2.02 | 2.66 | 3.6 | 2.93% | 4.07% | 3.33% | 4.61% | 6.51% | 6000 |
| 69 | Shelter*** | 57,427 | 69,565 | 57,540 | 53,537 | 52,859 | 3.01 | 3.03 | 2.34 | 1.57 | 1.37 | 5.24% | 4.36% | 4.07% | 2.93% | 2.59% | 1500 |
| 70 | Soldiers, Sailors, Airmen and family Association*** | 53,819 | 59,655 | 58,246 | 50,365 | 51,438 | 2.10 | 2.53 | 1.38 | 1.58 | 1.6 | 3.90% | 4.24% | 2.37% | 3.14% | 3.11% | 7,060 |
| 71 | BBC Children in Need** | 64,829 | 56,046 | 55,564 | 47,494 | 50,907 | 53.32 | 46.47 | 49.70 | 43.10 | 46.2 | 82.25% | 82.91% | 89.45% | 90.75% | 90.75% | 50 |
| 72 | Help for Heroes* | 36,514 | 40,963 | 37,212 | 33,914 | 40,551 | 4.60 | 7.80 | 3.10 | 2.73 | 1.86 | 12.60% | 19.04% | 8.33% | 8.05% | 4.59% | 2073 |
| 73 | The Scout Association* | 43,385 | 29,993 | 28,754 | 26,615 | 35,156 | 11.58 | 1.08 | 1.39 | 1.09 | 8.19 | 26.69% | 3.60% | 4.82% | 4.10% | 23.30% | 116,438 |
| 76 | Stroke Association* | 36,493 | 37,496 | 33,546 | 31,051 | 30,587 | 3.4 | 3.5 | 3.3 | 3.34 | 2.76 | 9.31% | 9.33% | 9.72% | 10.76% | 9.02% | 3,885 |
| 77 | The Blue Cross**** | 34,158 | 33,368 | 29,493 | 30,979 | 28,604 | 0.2 | 0.0 | 0.0 | 0.00 | 0.00 | 0.70% | 0.00% | 0.00% | 0.00% | 0.00% | 3500 |
| 78 | Eden Trust Project**** | 25,653 | 23,666 | 23,265 | 27,938 | 30,889 | 0.0 | 0.0 | 0.0 | 0.00 | 0.00 | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 150 |
| 79 | Mind* | 39,903 | 37,062 | 33,655 | 29,074 | 29,899 | 5.12 | 3.95 | 2.92 | 2.14 | 1.74 | 12.83% | 10.66% | 8.69% | 7.35% | 5.82% | 2638 |
| 80 | THE BRITISH DIABETIC ASSOCIATION*** | 37,028 | 41,808 | 38,840 | 27,834 | 29,526 | 1.47 | 1.20 | 5.88 | 1.89 | 1.38 | 3.97% | 2.87% | 15.14% | 6.77% | 4.67% | 7250 |
| 81 | Multiple Sclerosis Society* | 27,743 | 26,132 | 24,093 | 25,414 | 28,919 | 4.24 | 4.18 | 1.65 | 1.10 | 1.80 | 15.28% | 16.00% | 6.85% | 4.33% | 6.22% | 5500 |
| 82 | World Animal Protection**** | 30,892 | 34,480 | 27,892 | 24,991 | 29,022 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 9 |
| 83 | Amnesty International UK** | 14,333 | 16,213 | 14,041 | 13,938 | 12,778 | 0.55 | 0.58 | 0.51 | 0.63 | 0.64 | 3.85% | 3.58% | 3.65% | 4.48% | 4.99% | 52 |
| 84 | Parkinson's UK** | 31,451 | 30,911 | 24,518 | 23,937 | 21,923 | 2.20 | 1.87 | 1.67 | 1.70 | 1.58 | 7.00% | 6.05% | 6.81% | 7.10% | 7.21% | 3500 |
| 85 | Prostate Cancer UK* | 20,027 | 24,076 | 31,125 | 29,377 | 23,330 | 8.22 | 13.71 | 22.21 | 20.27 | 18.34 | 41.05% | 56.96% | 71.36% | 69.00% | 78.61% | 1817 |
| 86 | MOVEMBER EUROPE* | 9,988 | 12,003 | 20,547 | 27,104 | 22,003 | 9.33 | 11.50 | 19.89 | 26.69 | 21.95 | 93.41% | 95.79% | 96.82% | 98.47% | 99.76% | 30 |
| 88 | Clic Sargent** | 24,872 | 25,036 | 25,485 | 22,261 | 22,240 | 6.77 | 7.50 | 7.70 | 7.40 | 7.00 | 27.22% | 29.96% | 30.21% | 33.24% | 31.47% | 1300 |
| 90 | Bloodwise** | 16,850 | 20,588 | 21,656 | 20,353 | 19,242 | 4.00 | 5.20 | 4.70 | 3.90 | 3.00 | 23.74% | 25.26% | 21.70% | 19.16% | 15.59% | 2000 |
| 91 | Girlguiding UK / The Guide Association* | 19,017 | 19,492 | 17,507 | 17,723 | 16,753 | 0.79 | 0.92 | 0.82 | 0.81 | 0.92 | 4.15% | 4.72% | 4.68% | 4.57% | 5.49% | 100,000 |
| 92 | Breakthrough Breast Cancer / Breast Cancer Now* | 27,616 | 11,196 | 16,502 | 16,344 | 18,077 | 4.95 | 1.76 | 4.52 | 3.43 | 4.28 | 17.93% | 15.68% | 27.40% | 20.97% | 23.68% | 400 |
| 93 | Breast Cancer Care* | 17,036 | 16,575 | 15,353 | 13,359 | 12,675 | 4.14 | 4.50 | 3.98 | 3.56 | 3.23 | 24.31% | 27.15% | 25.93% | 26.65% | 25.48% | 590 |

| | | | | | | | | | | | | | | | | | |
|-----|---|------------------|------------------|------------------|------------------|------------------|---------------|---------------|---------------|---------------|----------------|---------------|---------------|---------------|---------------|---------------|---------------|
| 94 | Samaritans*** | 16,173 | 13,246 | 12,507 | 12,943 | 11,557 | 1.00 | 1.08 | 1.00 | 1.15 | 1.00 | 6.18% | 8.15% | 8.00% | 8.89% | 8.65% | 20,000 |
| 95 | Cystic Fibrosis Trust** | 11,386 | 12,113 | 10,806 | 9,726 | 10,426 | 3.86 | 4.22 | 4.31 | 4.72 | 5.23 | 33.90% | 34.84% | 39.89% | 48.53% | 50.16% | 82 |
| 97 | Friends of the Earth Trust* | 9,172 | 9,359 | 10,204 | 8,929 | 8,414 | 0.02 | 0.01 | 0.04 | 0.08 | 0.09 | 0.17% | 0.15% | 0.39% | 0.93% | 1.08% | 100 |
| 98 | Asthma UK* | 8,737 | 7,933 | 9,290 | 7,601 | 7,503 | 1.21 | 1.33 | 1.27 | 1.24 | 1.26 | 13.89% | 16.77% | 13.66% | 16.31% | 16.79% | 283 |
| 99 | Make a Wish Foundation UK* | 9,934 | 7,439 | 6,400 | 6,294 | 6,177 | 2.20 | 2.13 | 2.08 | 1.75 | 1.41 | 22.14% | 28.63% | 32.50% | 27.80% | 22.83% | 750 |
| 100 | SPARKS* | 4,127 | 3,609 | 4,107 | 4,608 | 4,292 | 1.83 | 1.80 | 2.36 | 2.88 | 2.533 | 44.37% | 49.85% | 57.37% | 62.39% | 59.02% | 12 |
| 101 | HOSPICE OF THE GOOD SHEPHERD LTD* | 3,975 | 3,815 | 4,034 | 3,298 | 2,961 | 0.79 | 0.48 | 0.46 | 0.62 | 0.512 | 19.90% | 12.58% | 11.40% | 18.92% | 17.29% | 368 |
| 102 | National Animal Welfare Trust* | 4,016 | 3,881 | 2,171 | 2,414 | 4,152 | 0.023 | 0.028 | 0.009 | 0.02 | 0.007 | 0.57% | 0.72% | 0.41% | 0.87% | 0.17% | 500 |
| 103 | Clatterbridge Cancer Charity* | 2,058 | 1,587 | 1,472 | 1,366 | 1,193 | 1.064 | 1.049 | 0.770 | 0.77 | 0.783 | 51.70% | 66.10% | 52.31% | 56.37% | 65.63% | 80 |
| 104 | Caudwell Childrens Charity* | 7,765 | 6,257 | 5,337 | 5,519 | 7,023 | 3.759 | 4.830 | 3.226 | 3.96 | 4.177 | 48.41% | 77.19% | 60.45% | 71.73% | 59.48% | 1292 |
| 105 | Hope House Hospice*** | 7,811 | 7,672 | 7,592 | 6,470 | 6,237 | 0.25 | 0.25 | 0.25 | 0.25 | 0.25 | 3.20% | 3.26% | 3.29% | 3.86% | 4.01% | 670 |
| 106 | Claire House Hospice* | 6,700 | 6,703 | 6,593 | 5,723 | 4,833 | 0.824 | 0.723 | 0.504 | 0.75 | 0.632 | 12.30% | 10.79% | 7.64% | 13.11% | 13.08% | 769 |
| 107 | Turn2us (ELIZABETH FINN CARE)** | 29,161 | 28,846 | 26,111 | 26,434 | 24,478 | 0.003 | 0.005 | 0.006 | 0.006 | 0.033 | 0.01% | 0.02% | 0.02% | 0.02% | 0.13% | 251 |
| 108 | Brain Tumor Chairty* | 10,272 | 7,158 | 5,137 | 4,933 | 3,473 | 4.217 | 3.210 | 3.028 | 2.40 | 1.6 | 41.05% | 44.84% | 58.94% | 48.67% | 46.07% | 12 |
| 109 | Children today* | 0.373 | 0.499 | 0.499 | 0.897 | 0.671 | 0.102 | 0.059 | 0.083 | 0.139 | 0.218 | 27.35% | 11.82% | 16.53% | 15.50% | 32.49% | N/A |
| 110 | Ronald McDonald House* | 10,398 | 14,248 | 9,088 | 7,448 | 6,657 | 0.924 | 0.95 | 0.793 | 0.87 | 0.774 | 8.89% | 6.68% | 8.73% | 11.71% | 11.63% | 2550 |
| 111 | St Roccas Hospice* | 3,984 | 4,034 | 4,118 | 3,660 | 3,945 | 0.554 | 0.508 | 0.485 | 0.405 | 0.405 | 13.91% | 12.59% | 11.78% | 11.07% | 10.27% | 660 |
| 112 | St Lukes Cheshire Hospice* | 4,884 | 4,831 | 3,632 | 3,277 | 3,155 | 0.494 | 0.471 | 0.306 | 0.32 | 0.422 | 10.11% | 9.75% | 8.43% | 9.77% | 13.38% | 890 |
| 113 | WOODEN SPOON SOCIETY* | 3,703 | 3,192 | 3,819 | 3,711 | 4,228 | 2.118 | 2.020 | 2.241 | 2.187 | 2.679 | 57.20% | 63.28% | 58.68% | 58.93% | 63.36% | 400 |
| 114 | East Cheshire Hospice* | 4,112 | 3,772 | 3,565 | 3,405 | 3,777 | 0.853 | 0.825 | 0.725 | 0.676 | 0.542 | 20.74% | 21.87% | 20.34% | 19.85% | 14.35% | 600 |
| 115 | ST OSWALD'S HOSPICE* | 10,813 | 10,113 | 10,767 | 9,946 | 8,882 | 0.755 | 0.833 | 0.950 | 0.806 | 0.842 | 6.98% | 8.24% | 8.82% | 8.10% | 9.48% | 1300 |
| 116 | ST GEMMA'S HOSPICE* | 9,518 | 9,662 | 9,682 | 9,273 | 9,044 | 1.067 | 1.004 | 0.261 | 0.175 | 0.208 | 11.21% | 10.39% | 2.70% | 1.89% | 2.30% | 750 |
| 117 | THE BORN FREE FOUNDATION* | 6,606 | 3,784 | 3,761 | 2,705 | 3,174 | 0.370 | 0.432 | 0.294 | 0.329 | 0.619 | 5.60% | 11.42% | 7.82% | 12.16% | 19.50% | 5 |
| 118 | BRITISH LIMBLESS EX-SERVICE MEN'S ASSOCIATION (BLESMA)* | 6,662 | 5,777 | 4,683 | 4,823 | 4,487 | 0.326 | 0.214 | 0.073 | 0 | 0 | 4.89% | 3.70% | 1.56% | 0.00% | 0.00% | 309 |
| 119 | THE DUKE OF EDINBURGH'S AWARD* | 13,921 | 11,523 | 10,715 | 9,661 | 10,046 | 0.677 | 0.802 | 0.518 | 0.364 | 0.344 | 4.86% | 6.96% | 4.83% | 3.77% | 3.42% | 0 |
| 120 | HOSPICE UK* | 5,545 | 6,431 | 66,533 | 5,995 | 6,574 | 0.669 | 0.693 | 0.726 | 0.74 | 0.739 | 12.06% | 10.78% | 1.09% | 12.34% | 11.24% | 1 |
| | GRAND TOTAL | 6,557,416 | 6,385,871 | 6,214,395 | 5,694,908 | 5,657,734 | 810.14 | 792.88 | 719.97 | 705.14 | 662.451 | 12.35% | 12.42% | 11.59% | 12.38% | 11.71% | 789220 |

Table 4 – Charity Income Date 2011 – 2016 – Events Income that is directly reported.

| | Charity Name | Total income for 2015/16 in £millions | Total income for 2014/15 in £millions | Total income for 2013/14 in £millions | Total income for 2012/13 in £millions | Total income for 2011/12 in £millions | Amount raised through events £millions 15/16 | Amount raised through events £millions 14/15 | Amount raised through events £millions 13/14 | Amount raised through events £millions 12/13 | Amount raised through events £millions 11/12 | Percentage of total raised via events 15/16 | Percentage of total raised via events 14/15 | Percentage of total raised via events 13/14 | Percentage of total raised via events 12/13 | Percentage of total raised via events 11/12 | No of Volunteers - 15/16 |
|----|--|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|--|--|--|--|--|---|---|---|---|---|--------------------------|
| 6 | Cancer Research UK* | 635,145 | 634,808 | 665,410 | 536,557 | 492,627 | 129.0 | 119.9 | 107.8 | 114.5 | 96.1 | 20.31% | 18.89% | 16.20% | 21.34% | 19.51% | 40,000 |
| 10 | Oxfam* | 414,700 | 401,400 | 389,100 | 367,900 | 385,500 | 36.4 | 35.0 | 31.5 | 26.1 | 32.2 | 8.78% | 8.72% | 8.10% | 7.09% | 8.35% | 30,000 |
| 15 | British Heart Foundation* | 301,500 | 288,200 | 275,100 | 263,607 | 249,893 | 54.3 | 22.7 | 20.8 | 16.49 | 18.52 | 18.01% | 7.88% | 7.56% | 6.26% | 7.41% | 23,729 |
| 25 | The Royal National Lifeboat Institution** | 191,334 | 190,016 | 191,034 | 174,681 | 172,690 | 56.5 | 58.0 | 51.7 | 51.9 | 51.9 | 29.53% | 30.52% | 27.06% | 29.71% | 30.05% | 36511 |
| 31 | KEECH HOSPICE CARE* | 9,914 | 10,217 | 10,484 | 8,454 | 7,755 | 0.32 | 0.37 | 0.40 | 0.261 | 0.256 | 3.26% | 3.58% | 3.82% | 3.09% | 3.30% | 1976 |
| 36 | Macmillan Cancer Support* | 230,211 | 218,430 | 189,709 | 155,688 | 144,530 | 53.7 | 47.4 | 37.2 | 25.98 | 19.387 | 23.31% | 21.70% | 19.61% | 16.69% | 13.41% | 25500 |
| 43 | The Royal British Legion* | 161,317 | 133,472 | 124,558 | 132,816 | 136,185 | 2.66 | 2.73 | 1.96 | 2.88 | 2.63 | 1.65% | 2.05% | 1.57% | 2.17% | 1.93% | 119000 |
| 48 | NSPCC* | 128,912 | 134,467 | 125,877 | 129,432 | 135,703 | 17.2 | 18.3 | 12.6 | 14.542 | 14.097 | 13.35% | 13.64% | 10.01% | 11.24% | 10.39% | 11,000 |
| 50 | Royal Society for the Protection of Birds* | 136,994 | 132,872 | 127,045 | 122,114 | 119,677 | 0.97 | 1.09 | 0.84 | 0.822 | 0.829 | 0.71% | 0.82% | 0.66% | 0.67% | 0.69% | 11,878 |
| 51 | Comic Relief * | 92,221 | 106,158 | 84,424 | 114,167 | 89,465 | 44.98 | 65.78 | 48.54 | 69.165 | 49.954 | 48.78% | 61.96% | 57.50% | 60.58% | 55.84% | 3 |
| 52 | Scope* | 99,523 | 101,068 | 102,635 | 102,961 | 104,288 | 1.80 | 2.73 | 2.16 | 2 | 2 | 1.81% | 2.71% | 2.11% | 1.94% | 1.92% | 9000 |
| 57 | Dogs Trust* | 98,395 | 89,894 | 84,743 | 76,560 | 71,999 | 0.22 | 0.21 | 0.16 | 0.17 | 0.13 | 0.22% | 0.23% | 0.19% | 0.22% | 0.18% | 3200 |

| | | | | | | | | | | | | | | | | | |
|-----|--|---------|--------|--------|--------|--------|-------|-------|-------|-------|-------|--------|--------|--------|--------|--------|---------|
| 59 | Great Ormond Street Hospital Children's Charity* | 93,777 | 80,891 | 74,500 | 70,142 | 66,335 | 20.45 | 17.62 | 19.06 | 17.04 | 13.18 | 21.81% | 21.78% | 25.58% | 24.29% | 19.87% | 1779 |
| 62 | THE LULLABY TRUST* | 1,519 | 1,801 | 1,461 | 1,258 | 1,336 | 0.64 | 0.78 | 0.66 | 0.607 | 0.498 | 42.40% | 43.36% | 45.11% | 48.25% | 37.28% | N/A |
| 63 | Water Aid* | 85,475 | 83,600 | 73,695 | 65,648 | 55,807 | 4.90 | 4.80 | 3.76 | 3.45 | 3.16 | 5.73% | 5.74% | 5.10% | 5.26% | 5.66% | 546 |
| 64 | UNICEF UK* | 100,708 | 93,729 | 79,100 | 62,326 | 95,013 | 5.37 | 11.47 | 2.36 | 5.09 | 2.962 | 5.33% | 12.24% | 2.98% | 8.17% | 3.12% | 100 |
| 67 | Voluntary Service Overseas* | 81,232 | 77,012 | 68,713 | 57,080 | 55,981 | 3.60 | 3.85 | 2.78 | 1.10 | 0.7 | 4.43% | 5.00% | 4.05% | 1.93% | 1.25% | 100 |
| 68 | The Princes Trust* | 69,983 | 66,026 | 60,583 | 57,699 | 55,337 | 2.05 | 2.69 | 2.02 | 2.66 | 3.6 | 2.93% | 4.07% | 3.33% | 4.61% | 6.51% | 6000 |
| 72 | Help for Heroes* | 36,514 | 40,963 | 37,212 | 33,914 | 40,551 | 4.60 | 7.80 | 3.10 | 2.73 | 1.86 | 12.60% | 19.04% | 8.33% | 8.05% | 4.59% | 2073 |
| 73 | The Scout Association* | 43,385 | 29,993 | 28,754 | 26,615 | 35,156 | 11.58 | 1.08 | 1.39 | 1.09 | 8.19 | 26.69% | 3.60% | 4.82% | 4.10% | 23.30% | 116,438 |
| 76 | Stroke Association* | 36,493 | 37,496 | 33,546 | 31,051 | 30,587 | 3.4 | 3.5 | 3.3 | 3.34 | 2.76 | 9.31% | 9.33% | 9.72% | 10.76% | 9.02% | 3,885 |
| 79 | Mind* | 39,903 | 37,062 | 33,655 | 29,074 | 29,899 | 5.12 | 3.95 | 2.92 | 2.14 | 1.74 | 12.83% | 10.66% | 8.69% | 7.35% | 5.82% | 2638 |
| 81 | Multiple Sclerosis Society* | 27,743 | 26,132 | 24,093 | 25,414 | 28,919 | 4.24 | 4.18 | 1.65 | 1.10 | 1.80 | 15.28% | 16.00% | 6.85% | 4.33% | 6.22% | 5500 |
| 85 | Prostate Cancer UK* | 20,027 | 24,076 | 31,125 | 29,377 | 23,330 | 8.22 | 13.71 | 22.21 | 20.27 | 18.34 | 41.05% | 56.96% | 71.36% | 69.00% | 78.61% | 1817 |
| 86 | MOVEMBER EUROPE* | 9,988 | 12,003 | 20,547 | 27,104 | 22,003 | 9.33 | 11.50 | 19.89 | 26.69 | 21.95 | 93.41% | 95.79% | 96.82% | 98.47% | 99.76% | 30 |
| 91 | Girlguiding UK / The Guide Association* | 19,017 | 19,492 | 17,507 | 17,723 | 16,753 | 0.79 | 0.92 | 0.82 | 0.81 | 0.92 | 4.15% | 4.72% | 4.68% | 4.57% | 5.49% | 100,000 |
| 92 | Breakthrough Breast Cancer / Breast Cancer Now* | 27,616 | 11,196 | 16,502 | 16,344 | 18,077 | 4.95 | 1.76 | 4.52 | 3.43 | 4.28 | 17.93% | 15.68% | 27.40% | 20.97% | 23.68% | 400 |
| 93 | Breast Cancer Care* | 17,036 | 16,575 | 15,353 | 13,359 | 12,675 | 4.14 | 4.50 | 3.98 | 3.56 | 3.23 | 24.31% | 27.15% | 25.93% | 26.65% | 25.48% | 590 |
| 97 | Friends of the Earth Trust* | 9,172 | 9,359 | 10,204 | 8,929 | 8,414 | 0.02 | 0.01 | 0.04 | 0.08 | 0.09 | 0.17% | 0.15% | 0.39% | 0.93% | 1.08% | 100 |
| 98 | Asthma UK* | 8,737 | 7,933 | 9,290 | 7,601 | 7,503 | 1.21 | 1.33 | 1.27 | 1.24 | 1.26 | 13.89% | 16.77% | 13.66% | 16.31% | 16.79% | 283 |
| 99 | Make a Wish Foundation UK* | 9,934 | 7,439 | 6,400 | 6,294 | 6,177 | 2.20 | 2.13 | 2.08 | 1.75 | 1.41 | 22.14% | 28.63% | 32.50% | 27.80% | 22.83% | 750 |
| 100 | SPARKS* | 4,127 | 3,609 | 4,107 | 4,608 | 4,292 | 1.83 | 1.80 | 2.36 | 2.88 | 2.533 | 44.37% | 49.85% | 57.37% | 62.39% | 59.02% | 12 |
| 101 | HOSPICE OF THE GOOD SHEPHERD LTD* | 3,975 | 3,815 | 4,034 | 3,298 | 2,961 | 0.79 | 0.48 | 0.46 | 0.62 | 0.512 | 19.90% | 12.58% | 11.40% | 18.92% | 17.29% | 368 |
| 102 | National Animal Welfare Trust* | 4,016 | 3,881 | 2,171 | 2,414 | 4,152 | 0.023 | 0.028 | 0.009 | 0.02 | 0.007 | 0.57% | 0.72% | 0.41% | 0.87% | 0.17% | 500 |
| 103 | Clatterbridge Cancer Charity* | 2,058 | 1,587 | 1,472 | 1,366 | 1,193 | 1.064 | 1.049 | 0.770 | 0.77 | 0.783 | 51.70% | 66.10% | 52.31% | 56.37% | 65.63% | 80 |
| 104 | Caudwell Childrens Charity* | 7,765 | 6,257 | 5,337 | 5,519 | 7,023 | 3.759 | 4.830 | 3.226 | 3.96 | 4.177 | 48.41% | 77.19% | 60.45% | 71.73% | 59.48% | 1292 |
| 106 | Claire House Hospice* | 6,700 | 6,703 | 6,593 | 5,723 | 4,833 | 0.824 | 0.723 | 0.504 | 0.75 | 0.632 | 12.30% | 10.79% | 7.64% | 13.11% | 13.08% | 769 |
| 108 | Brain Tumor Chairty* | 10,272 | 7,158 | 5,137 | 4,933 | 3,473 | 4.217 | 3.210 | 3.028 | 2.40 | 1.6 | 41.05% | 44.84% | 58.94% | 48.67% | 46.07% | 12 |
| 109 | Children today* | 0.373 | 0.499 | 0.499 | 0.897 | 0.671 | 0.102 | 0.059 | 0.083 | 0.139 | 0.218 | 27.35% | 11.82% | 16.53% | 15.50% | 32.49% | N/A |
| 110 | Ronald McDonald House* | 10,398 | 14,248 | 9,088 | 7,448 | 6,657 | 0.924 | 0.95 | 0.793 | 0.87 | 0.774 | 8.89% | 6.68% | 8.73% | 11.71% | 11.63% | 2550 |
| 111 | St Roccas Hospice* | 3,984 | 4,034 | 4,118 | 3,660 | 3,945 | 0.554 | 0.508 | 0.485 | 0.405 | 0.405 | 13.91% | 12.59% | 11.78% | 11.07% | 10.27% | 660 |

| | | | | | | | | | | | | | | | | | |
|-----|---|------------------|------------------|------------------|------------------|------------------|---------------|---------------|---------------|---------------|----------------|---------------|---------------|---------------|---------------|---------------|---------------|
| 112 | St Lukes Cheshire Hospice* | 4,884 | 4,831 | 3,632 | 3,277 | 3,155 | 0.494 | 0.471 | 0.306 | 0.32 | 0.422 | 10.11% | 9.75% | 8.43% | 9.77% | 13.38% | 890 |
| 113 | WOODEN SPOON SOCIETY* | 3,703 | 3,192 | 3,819 | 3,711 | 4,228 | 2.118 | 2.020 | 2.241 | 2.187 | 2.679 | 57.20% | 63.28% | 58.68% | 58.93% | 63.36% | 400 |
| 114 | East Cheshire Hospice* | 4,112 | 3,772 | 3,565 | 3,405 | 3,777 | 0.853 | 0.825 | 0.725 | 0.676 | 0.542 | 20.74% | 21.87% | 20.34% | 19.85% | 14.35% | 600 |
| 115 | ST OSWALD'S HOSPICE* | 10,813 | 10,113 | 10,767 | 9,946 | 8,882 | 0.755 | 0.833 | 0.950 | 0.806 | 0.842 | 6.98% | 8.24% | 8.82% | 8.10% | 9.48% | 1300 |
| 116 | ST GEMMA'S HOSPICE* | 9,518 | 9,662 | 9,682 | 9,273 | 9,044 | 1.067 | 1.004 | 0.261 | 0.175 | 0.208 | 11.21% | 10.39% | 2.70% | 1.89% | 2.30% | 750 |
| 117 | THE BORN FREE FOUNDATION* | 6,606 | 3,784 | 3,761 | 2,705 | 3,174 | 0.370 | 0.432 | 0.294 | 0.329 | 0.619 | 5.60% | 11.42% | 7.82% | 12.16% | 19.50% | 5 |
| 118 | BRITISH LIMBLESS EX-SERVICE MEN'S ASSOCIATION (BLESMA)* | 6,662 | 5,777 | 4,683 | 4,823 | 4,487 | 0.326 | 0.214 | 0.073 | 0 | 0 | 4.89% | 3.70% | 1.56% | 0.00% | 0.00% | 309 |
| 119 | THE DUKE OF EDINBURGH'S AWARD* | 13,921 | 11,523 | 10,715 | 9,661 | 10,046 | 0.677 | 0.802 | 0.518 | 0.364 | 0.344 | 4.86% | 6.96% | 4.83% | 3.77% | 3.42% | 0 |
| 120 | HOSPICE UK* | 5,545 | 6,431 | 66,533 | 5,995 | 6,574 | 0.669 | 0.693 | 0.726 | 0.74 | 0.739 | 12.06% | 10.78% | 1.09% | 12.34% | 11.24% | 1 |
| | GRAND TOTAL | 3,357,484 | 3,234,157 | 3,171,573 | 2,863,655 | 2,812,062 | 516.25 | 492.77 | 431.25 | 441.40 | 397.969 | 15.38% | 15.24% | 13.60% | 15.41% | 14.15% | 562959 |

Table 5 – Charity Income Date 2011 – 2016 – Events Income that is directly reported by charities with less than £10million turnover.

| | Charity Name | Total income for 2015/16 in £millions | Total income for 2014/15 in £millions | Total income for 2013/14 in £millions | Total income for 2012/13 in £millions | Total income for 2011/12 in £millions | Amount raised through events £millions 15/16 | Amount raised through events £millions 14/15 | Amount raised through events £millions 13/14 | Amount raised through events £million s 12/13 | Amount raised through events £million s 11/12 | Percentage of total raised via events 15/16 | Percentage of total raised via events 14/15 | Percentage of total raised via events 13/14 | Percentage of total raised via events 12/13 | Percentage of total raised via events 11/12 | No of Volunteers - 15/16 |
|----|-----------------------------|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|--|--|--|---|---|---|---|---|---|---|--------------------------|
| 31 | KEECH HOSPICE CARE* | 9,914 | 10,217 | 10,484 | 8,454 | 7,755 | 0.32 | 0.37 | 0.40 | 0.261 | 0.256 | 3.26% | 3.58% | 3.82% | 3.09% | 3.30% | 1976 |
| 62 | THE LULLABY TRUST* | 1,519 | 1,801 | 1,461 | 1,258 | 1,336 | 0.64 | 0.78 | 0.66 | 0.607 | 0.498 | 42.40% | 43.36% | 45.11% | 48.25% | 37.28% | N/A |
| 86 | MOVEMBER EUROPE* | 9,988 | 12,003 | 20,547 | 27,104 | 22,003 | 9.33 | 11.50 | 19.89 | 26.69 | 21.95 | 93.41% | 95.79% | 96.82% | 98.47% | 99.76% | 30 |
| 97 | Friends of the Earth Trust* | 9,172 | 9,359 | 10,204 | 8,929 | 8,414 | 0.02 | 0.01 | 0.04 | 0.08 | 0.09 | 0.17% | 0.15% | 0.39% | 0.93% | 1.08% | 100 |
| 98 | Asthma UK* | 8,737 | 7,933 | 9,290 | 7,601 | 7,503 | 1.21 | 1.33 | 1.27 | 1.24 | 1.26 | 13.89% | 16.77% | 13.66% | 16.31% | 16.79% | 283 |

| | | | | | | | | | | | | | | | | | |
|-----|---|----------------|----------------|----------------|----------------|----------------|--------------|--------------|--------------|--------------|---------------|---------------|---------------|---------------|---------------|---------------|--------------|
| 99 | Make a Wish Foundation UK* | 9,934 | 7,439 | 6,400 | 6,294 | 6,177 | 2.20 | 2.13 | 2.08 | 1.75 | 1.41 | 22.14% | 28.63% | 32.50% | 27.80% | 22.83% | 750 |
| 100 | SPARKS* | 4,127 | 3,609 | 4,107 | 4,608 | 4,292 | 1.83 | 1.80 | 2.36 | 2.88 | 2.533 | 44.37% | 49.85% | 57.37% | 62.39% | 59.02% | 12 |
| 101 | HOSPICE OF THE GOOD SHEPHERD LTD* | 3,975 | 3,815 | 4,034 | 3,298 | 2,961 | 0.79 | 0.48 | 0.46 | 0.62 | 0.512 | 19.90% | 12.58% | 11.40% | 18.92% | 17.29% | 368 |
| 102 | National Animal Welfare Trust* | 4,016 | 3,881 | 2,171 | 2,414 | 4,152 | 0.023 | 0.028 | 0.009 | 0.02 | 0.007 | 0.57% | 0.72% | 0.41% | 0.87% | 0.17% | 500 |
| 103 | Clatterbridge Cancer Charity* | 2,058 | 1,587 | 1,472 | 1,366 | 1,193 | 1.064 | 1.049 | 0.770 | 0.77 | 0.783 | 51.70% | 66.10% | 52.31% | 56.37% | 65.63% | 80 |
| 104 | Caudwell Childrens Charity* | 7,765 | 6,257 | 5,337 | 5,519 | 7,023 | 3.759 | 4.830 | 3.226 | 3.96 | 4.177 | 48.41% | 77.19% | 60.45% | 71.73% | 59.48% | 1292 |
| 106 | Claire House Hospice* | 6,700 | 6,703 | 6,593 | 5,723 | 4,833 | 0.824 | 0.723 | 0.504 | 0.75 | 0.632 | 12.30% | 10.79% | 7.64% | 13.11% | 13.08% | 769 |
| 108 | Brain Tumor Chairty* | 10,272 | 7,158 | 5,137 | 4,933 | 3,473 | 4.217 | 3.210 | 3.028 | 2.40 | 1.6 | 41.05% | 44.84% | 58.94% | 48.67% | 46.07% | 12 |
| 109 | Children today* | 0.373 | 0.499 | 0.499 | 0.897 | 0.671 | 0.102 | 0.059 | 0.083 | 0.139 | 0.218 | 27.35% | 11.82% | 16.53% | 15.50% | 32.49% | N/A |
| 110 | Ronald McDonald House* | 10,398 | 14,248 | 9,088 | 7,448 | 6,657 | 0.924 | 0.95 | 0.793 | 0.87 | 0.774 | 8.89% | 6.68% | 8.73% | 11.71% | 11.63% | 2550 |
| 111 | St Roccas Hospice* | 3,984 | 4,034 | 4,118 | 3,660 | 3,945 | 0.554 | 0.508 | 0.485 | 0.405 | 0.405 | 13.91% | 12.59% | 11.78% | 11.07% | 10.27% | 660 |
| 112 | St Lukes Cheshire Hospice* | 4,884 | 4,831 | 3,632 | 3,277 | 3,155 | 0.494 | 0.471 | 0.306 | 0.32 | 0.422 | 10.11% | 9.75% | 8.43% | 9.77% | 13.38% | 890 |
| 113 | WOODEN SPOON SOCIETY* | 3,703 | 3,192 | 3,819 | 3,711 | 4,228 | 2.118 | 2.020 | 2.241 | 2.187 | 2.679 | 57.20% | 63.28% | 58.68% | 58.93% | 63.36% | 400 |
| 114 | East Cheshire Hospice* | 4,112 | 3,772 | 3,565 | 3,405 | 3,777 | 0.853 | 0.825 | 0.725 | 0.676 | 0.542 | 20.74% | 21.87% | 20.34% | 19.85% | 14.35% | 600 |
| 115 | ST OSWALD'S HOSPICE* | 10,813 | 10,113 | 10,767 | 9,946 | 8,882 | 0.755 | 0.833 | 0.950 | 0.806 | 0.842 | 6.98% | 8.24% | 8.82% | 8.10% | 9.48% | 1300 |
| 116 | ST GEMMA'S HOSPICE* | 9,518 | 9,662 | 9,682 | 9,273 | 9,044 | 1.067 | 1.004 | 0.261 | 0.175 | 0.208 | 11.21% | 10.39% | 2.70% | 1.89% | 2.30% | 750 |
| 117 | THE BORN FREE FOUNDATION* | 6,606 | 3,784 | 3,761 | 2,705 | 3,174 | 0.370 | 0.432 | 0.294 | 0.329 | 0.619 | 5.60% | 11.42% | 7.82% | 12.16% | 19.50% | 5 |
| 118 | BRITISH LIMBLESS EX-SERVICE MEN'S ASSOCIATION (BLESMA)* | 6,662 | 5,777 | 4,683 | 4,823 | 4,487 | 0.326 | 0.214 | 0.073 | 0 | 0 | 4.89% | 3.70% | 1.56% | 0.00% | 0.00% | 309 |
| 120 | HOSPICE UK* | 5,545 | 6,431 | 66,533 | 5,995 | 6,574 | 0.669 | 0.693 | 0.726 | 0.74 | 0.739 | 12.06% | 10.78% | 1.09% | 12.34% | 11.24% | 1 |
| | GRAND TOTAL | 154,402 | 147,606 | 206,885 | 141,745 | 135,039 | 34.47 | 36.25 | 41.63 | 48.68 | 43.157 | 22.32% | 24.56% | 20.12% | 34.34% | 31.96% | 11272 |